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ABSTRACT

As an effort to define and explore the horizons of Chicano literature, this annotated and critical bibliography provides bibliographical data and critical evaluations and judgments regarding the quality, importance, and impact of 131 literary works by Chicanos. The commentaries are intended to be taken as opinions with the objective for promoting critical dialogue and contributing to Chicano literary criticism. Entries are divided into the following categories: poetry, novel, short fiction, theatre, anthology, literary criticism, oral tradition in print, journal, and "literatura Chicanesca" (written by non-Chicanos). Some reflect a creative force while others study and classify it. Oral tradition in print is included because it still remains a constant source of "inspiracion popular". Among those works evaluated are the literary works of Alurista, Rudolfo Anaya, Juan Bruce-Novoa, Fray Angelico Chavez, Abelardo Delgado, Rolando R. Hinojosa-S., Sabine R. Ulibarri, Luis M. Valdez, Roberto Lara Vialpando, Floyd Salas, Luis Omar Salinas, Ines H. Tovar, and Tino Villanueva. In order to reach both the inexperienced and the scholar reader, a glossary, explaining the more technical terminology and literary concepts used in the annotations, is included. An author index is also provided, along with a brief discussion of Chicano literature in terms of its origin, historical dilemma, ideology, and definition. (Author/NQ)

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CHICANO PERSPECTIVES IN LITERATURE

A CRITICAL AND ANNOTATED BIBLIOGRAPHY

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CHICANO PERSPECTIVES IN LITERATURE

A Critical and Annotated Bibliography

Francisco A. Lomelí

Donaldo W. Urioste

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We could like to express our sincerest thanks to the many who helped to make this bibliography possible: Laura Urioste, Mary Pezzano, Dick Gerdes, Teresa Márquez, Juan Bruce-Novoa, Gustavo Segade, Rudy Anaya, Raúl Huerta, Arturo Talamante, René Candelaria Fletcher, Dino Carlo Candelaria, Adelida Desolina Candelaria Marcotte and José Armas.

> *"... mi concepto e inspiración de un laberinto chicano en cuanto a la literatura. Un libro abierto con las páginas formando rayos del sol que sale del horizonte, pero al mismo tiempo, el laberinto de la experiencia chicana le da vida y le manda como sperms of life from the orgasm of life."*
>
> **José Antonio Burciaga**
> *Cover Design*

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To our beloved cucarachas y cucarachos who somehow manage to survive the many pisoteadas.

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The writing of our destiny

and the destiny of our writing.
Lomelí/Urioste

INTRODUCTION

Approaching Literature

A body of literature remains unknown until it is experienced through a series of stages. Aesthetic appreciation must give way to a more reflective and critical reading; otherwise, that literature simply forms an integral part of chaos, lacking form and offering an unintelligible meaning. A need for creating a total context then becomes essential so that the reader can identify the unique points of reference that are characteristic of a people's expression: their inner thoughts in written form.

The Nature of Literature

Literature manifests vitality through the written word, thus depicting, in fragments, the subconscious part of a people. In this sense, it clearly reflects the vital forces of a people's inner dimension, be they obstacles, passions, goals, or simply flashes of their circumstance. Literature mirrors the multiple personalities and motivations, the small victories and the quiet sufferings, the outcries and the anguish — existence in its many phases. Literature assimilates all possible experiences in order to recreate an original reality, something as basic as human relationships or as new as an enlightenment. For these reasons, literature is history, economics, psychology, philosophy, politics and sociology molded by the acts of inspiration and creativity into a literary form which aims to produce an *effect* that transcends the limits of merely informing.

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Origins of Chicano Literature

Chicano literature, basically a contemporary phenomena, initially depended on a retrospective world-view in trying to rectify the stigma of non-history. Although the Chicano Movement of the mid 1960's provided this literature with an identifiable classification for the first time, its actual origins began with the Mexican-American confrontation in the mid 1800's. With the Treaty of Guadalupe-Hidalgo in 1848, Mexicans automatically became Chicanos, circumstancially at least because the term "Chicano" was not common then. It would only be a matter of time until a people came to realize their marginal historical-economic-political situation within a territory — now a mental/spiritual non-country — they still considered to be theirs. The traces of originality in their expression were not perceived right away, in part, due to the continuation of enrooted Spanish-Mexican literary traditions. Isolation made communication difficult; economics produced a limited reading public; Anglo occupation changed priorities; an acceptable identity became an issue. If lip-service promises offered legal protection, actual experience proved to Chicanos that they were a displaced people in a land which still had the imprints of their labor. As a consequence, literary expression remained an amorphous body written by a few. Describing historical reality as it was became a dangerous matter, assuming that the conquered were supposed to resign themselves to their new position. These circumstances, then, tended to produce lyrical-escapist, unpublished-protest, nostalgia-filled prose and poetry which too often disintegrated in old family chests. In accordance with the spirit of the times, literature was viewed as part of a social ritual and not as an instrument for understanding society.

Historical Dilemma

When a people endures the same dilemma for over a century, it tends to internalize its struggle until a more appropriate time. Chicano resurgence or defiance currently represents an overdue emanation of cultural self. A loss of power and a flexible slave market forced the Chicano to concentrate on immediate needs for survival (food, shelter), while struggling to retain certain traditions. If the sun's rays were not enough to weaken self-confidence and identity, Anglo schools and legal systems provided the *coup de grace* to instill a secondary status.

An Ideology of Many Faces

As noted, Chicano literature prior to the 1960's tended to reflect Chicano realities without any ideological base. However subtle, ideology now plays an important part in the literature because social issues are treated not as toys but as elements with which to create a socio-political-artistic awareness. A sense of responsibility — social and/or artistic — permeates Chicano expression overtly or poetically. Although this literature is political in the cultural sense, its primary characteristic should not be mistaken as strictly political. Instead, politics is incorporated as an element of equal value to aesthetics, philosophy, psychology and sociology.

In the World Mainstream

Having become a part of world literature, Chicano literature relies on a unique, autonomous position. It has at least three cultural currents at its disposal: that which is Mexican (a fusion of Spanish and Indian), Anglo-American, and unofficial local realities. In a sense, it attempts a synthesis of the three, or at least an eclectic combination. Above all, this literature has the potential of expanding the concept of a dynamic, buffer-zone expression, serving as a document of the hardships involved in contemporary *mestizaje*. These multiple possibilities help establish the foundation of a literature that is open to many experiences while it determines its own identity. As an outstanding feature, it poses a new perspective by further evaluating human experience, mixing the classical with the romantic, the old with the new, the intellectual with the popular, reason with magic, the marginal with the norm, standard language with interlingualism. As a threat to convention, it proposes new standards because traditional guidelines are not enough with which to assess this literature. Consequently, in a matter of a short period of ten years, Chicano literature has developed to a level of maturity while other literatures have taken centuries.

A Definition

If the question whether Chicano literature exists or not stands to be a superseded anachronism, its definition still remains a lively issue. Although critics never define other literatures thematically, those with an inflexible criteria are apt to apply that distorted, narrow view onto Chicano literature. American literature is written by Americans; Latin American literature is written by Latin Americans; and Chicano literature is written by Chicanos. Any limitations put on these literatures should be recognized as impositions. Therefore, due to a diverse cultural experience, Chicanos are also capable of portraying non-Chicano topics. But, the uniqueness of Chicano reality is such that non-Chicanos rarely capture it like it is. For this reason, we propose the latter's efforts to be termed *literatura chicanesca* because it only appears to be Chicano. Therefore, it must be kept in mind that the perspective is from the outside looking in. This perspective loses the spontaneity of a natural outpouring of a people's subconscious through the writer's creativity; instead, it becomes a calculated object of study which is valued from a relative distance, that is, not lived.

Objective

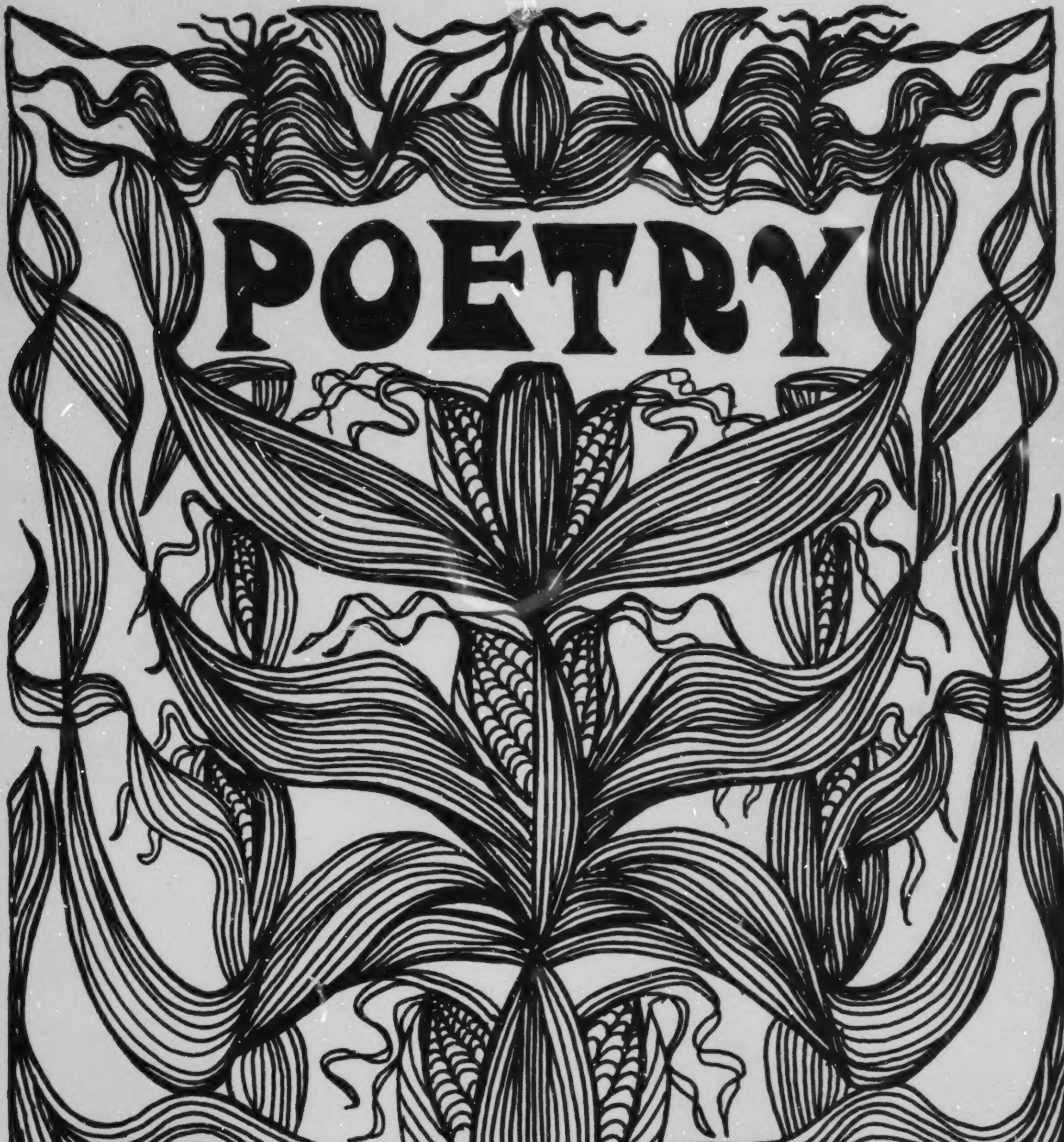
As an effort to further define and explore the horizons of a body of literature, we offer this annotated and critical bibliography. After scanning other bibliographies, we have observed that their focus is usually on the social sciences with little or no mention of literary works. Furthermore, in the cases where literature is introduced, many Mexican works are passed off as Chicano literature with the latter taking a "back seat." Inasmuch as our literature has flourished independently, we have felt the need to correct this gap; that is, to approach an annotated bibliography from a strictly literary perspective. We intend to provide traditional annotated bibliographical data, and also to make critical evaluations and judgments regarding the respective work's quality, importance and impact. The commentaries are meant to be taken as opinions with the objective for promoting critical dialogue and contributing to Chicano literary criticism.

Contents

The entries are divided into the following categories: poetry, novel, short fiction, theatre, anthology, literary criticism, oral tradition in print, journal and *literatura chicanesca*. Some reflect a creative force while others study and classify it. We include oral tradition in print because it still remains a constant source of *inspiración popular*. In order to reach a more diverse reading public — the inexperienced as well as the scholar — a glossary is also included which explains the more technical terminology and literary concepts used in the annotations.

May our contributions not only give you, the reader, an increased understanding of the literature's context and meaning, but also inspire you to further determine its destiny.

Expressing our inner thoughts
and our inner thoughts as expression.
Urioste/Lomelí



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Overleaf artwork by

Renee Candelaria Fletcher

POETRY

Aguilar, Ricardo. *Caravana enlutada.* México: Ediciones Pájaro Cascabel, 1975.

As a resurrected fragment of Latin American Vanguard poetry from between 1920-1960, Aguilar meshes academic literary influences and movements into a personalized antipoetry, declaring a supposed independence from them. Combines disperse elements such as plastic symbolism, play on words, coined phrases with modifications, an obscure absurdum, scientific anatomy terms, blasphemies, *albures, picardías,* a poem in Portuguese, a dialogued poem, French expressions, invented words and autobiographical notes. Basically follows a chronological progression, first recalling a comforting past, then dissecting and mocking a farsical present. That which is sacred is in mere memories. In a symbolic caravan in mourning, he witnesses a social process in the direction of superficiality and hypocrisy. A lack of punctuation emphasizes a poetic stream of consciousness. The poet criticizes society, depicting himself narcissistically as the counterpoint to it. Admittedly, his poetry means to be more within contemporary Mexican literature than Chicano; however, if the expression is essentially Mexican, the world-view can be considered Chicano.

Alurista. *Floricanto en Aztlán.* Los Angeles: University of California, 1971.

Represents a definite landmark in Chicano poetics for revolutionizing conventional monolingual modes: institutes a new literary expression composed of selective mixtures of English, Spanish and *chicanismos.* Brings about the aesthetic acceptance of this unique expression for the first time. Book contains Alurista's earliest testimonial poetry between 1968 and 1969. Reflects his creative participation in the tumultuous years of the Chicano Movement. The same poetic voice speaks about a new awareness from a revelation: "me habló en el sueño / el pájaro tenoch." (p. 11) This voice serves as a regenerating force for his people, seeking to revitalize mythological elements of culture. Adopts a total indigenous worldview in search of that which is authentic. Poet wants to relive Amerindian cultural values, rediscover the teachings of Aztec wisemen *(tlamantini)* and involve himself in Aztec artistic symbolism. With this indigenous neo-classical approach, Alurista challenges the alienating, contemporary world by offering humanizing alternatives. *Floricanto* is a Nahuatl aesthetic concept which views the world in dualities instead of opposites. Beautifully illustrated with sixteen original linoleum cuts done by Judith Edith Hernández.

________. *Nationchild Plumaroja.* San Diego, California: Toltecas en Aztlán Publications, 1972.

Poems from 1969-1972 professing cultural nationalism in terms of a *mestizo* intranation called Aztlán. Poet faces the task of building and extending the *chicanismo* he discovered in *Floricanto en Aztlán.* Less concerned with criticizing dominant society because the focus is inward. While in the act of creating, he pleads that his people be allowed autonomy: "let the barrio / be a barrio, barrio, barrio, / barrio and not blood sweating colonia." (poem #11 of "serpiente" section) This is essentially inciting poetry from a religious attitude, not Christian but cosmic and indigenous. That explains the metaphor-filled expression because Alurista thinks in images and symbolism powered by a drum-like rhythm. Also features the fusion of a mythic indigenous heritage with contemporary elements. Laments the current crisis in which the Chicano finds himself: a "labyrinth of scarred hearts." (poem #6 of "serpiente" section) Book marks a step forward in his experimental style, offering neologisms which construct new Chicano linguistic dualities/dichotomies. Illustrated with line drawings.

________. *Timespace Huracán.* Albuquerque, New Mexico: Pajarito Publications, 1976.

Still desirous to establish and experience the resurrection of Amerindia, a nation to be ruled by humane, indigenous values, Alurista is occupied with myth-building by further returning to Chicano origins. Poet immerses himself in the common act of living of his people in order to show their inner strength. His expression now becomes lyrical, at times strictly contemplative, alongside accusatory, almost rhetorical, nationalist poetry. The power of dialectics compels him to be specific about a class and cultural struggle. Interestingly, resorts to Spanish more than ever before, and often whole verses in Indian dialects. Formal experimentation takes precedence: where his poetry was once meant to be heard, it now must be read. This explains the use of calligrams. Short, rhythmic verses give his art movement and dynamism. Aspires to create Amerindia by combining opposite forces in hopes of reaching a duality: "floricanto," or matter (a just human condition) and spirit (the myth). Book expresses the general sentiment that now is the time to anticipate the coming of a new era. Illustrated with woodcuts by César Agusto Martínez.

* * *

Alurista and Jorge González, editors. *El ombligo de Aztlán.* San Diego, California: Centro de Estudios Chicanos Publications, 1971.

Early Movement poetry whose main contributors are students from Alurista's creative writing classes at San Diego State University. Essentially accusatory social poetry with a three-fold purpose: condemning injustices, exploring new avenues of expression and asserting a nationalistic identity. Most poems revolve around two central themes: liberation and *carnalismo.* This book marks a unique effort in returning to an original point, an *eterno retorno,* in search of our origins. Alurista's system of symbols obviously permeates through most poems due to the persistence of indigenous elements. Drawings parallel poetic themes.

Bobián, Arturo Silvano, David García and Roberto "Chips" Portales. *And This Is What We Said.* Lubbock, Texas: Trucha Publications, 1975.

Poetry and prose selections by three authors originally used for introducing *chicanismo* to new students entering the University of Colorado. Primarily utilitarian art in order to instill a socio-political awareness. Treats time-worn thoughts that lack novelty for 1975. Although Bobián shares a dim view of the present, he envisions hope in the future: "I look to tomorrow for I have faith." (p. 36) García looks for purification and authenticity in nature and indigenous origins: "Now is the time / to use your Indio instincts, and / survive." (p. 42) Portales professes to reveal truths: "I write the truth; / it does not matter whether I'm wrong or right." (p. 57) Also included are two of Portales' short stories: "The Defendant" dealing with the insensitivity and bigotry of juvenile court officials and "Petty Justice" a parable analogous to political thievery. Selections unfortunately sacrifice aesthetic qualities for immediate ends.

Cárdenas, Margarita Cota (La plonqui). *Noches despertando inconciencias.* Tucson, Arizona: No publisher, 1975.

Low-key Chicana poetry powered by a provocative female sensitivity. Poet masterfully selects few connotative words to condense the maximum in ideas. Divided into two sections: 1) in "Desveladas tempranas . . ." narrator is trying to find an authentic and everlasting love; although filled with anguish and desolation, a sense of compassion permeates; 2) in "Y de repente, en una nueva vena, poesiámbula . . ." tends more toward the social than the personal, affirming a woman identity while supplicating a liberation from traditional roles: "CHICANA / crea tu propia palabra / tu esencia TU / . . . / y rompe / en éxtasis furiosa haz garras / los cordones de los mitos." (p. 24) All poems are written in refined Spanish.

Chávez, Fray Angélico. *Clothed With the Sun.* Santa Fe, New Mexico: Writers' Editions, Inc., 1939.

An early poetry publication by a Chicano priest who is concerned more with existence in spiritual terms rather than with material living. Manifests the universal interest in the beyond through lyrical, contemplative poetry. Tends to use rhyme and traditional verse forms.

________. *Eleven Lady-Lyrics and Other Poems.* Patterson, New Jersey: St. Anthony Guild Press, 1945.

Unique poetry for its almost anachronistic qualities: breathes a Spanish mysticism but written in English. Highly lyrical and religious, these love poems aspire a union of soul with divine forces. Stands to be an isolated case of pious expression in the tradition of Sor Juana Inés de la Cruz and San Juan de la Cruz.

________. *Selected Poems.* Santa Fe, New Mexico: The Press of the Territorian, 1969.

A collection of the poet's previous poetry. Exemplifies his diversity: religious themes, lyrical pictures, spiritual preoccupations, existential meaning, mystical love, etc. Mixes Spanish mysticism with British and American lyrical traditions. The poet is moved more by inner beliefs than by social reality.

Delgado, Abelardo. *Bajo el sol de Aztlán: 25 soles de Abelardo.* El Paso Texas: Barrio Publications, 1973.

Thought-provoking poems that comprise various themes from personal experiences to Movimiento considerations. Contains many *laloísmos* with the purpose of presenting a panoramic insight into multiple incidents. Through generally light messages, Abelardo converses with the reader with a great deal of intimacy. Makes the reader feel like an old friend with whom he shares a common bond. The poet makes his presence felt in his poems, projecting autobiographical notes with candor. His questioning of things serves as a vehicle with which to instill sincerity and true social awareness, seeing the power of pure rhetoric with disdain. Gives advice as if he has had a revelation: "ya no quiero escribir / de lo que veo sino de lo que sueño." Develops an interesting *ars poética* in viewing the poet as someone who sees through things and then proceeds to function as a mirror of truth for others: "poet / mirror interprets / what's not there / visible to the unpoetic eye. / . . . and makes it stand still on paper / for the slow, the non poet / to come and stare at / as long as he / she wants to." (n.p.) This collection of poems demonstrates many natural combinations of Spanish, English and their variants in common speech; uses them to their maximum.

________. *Chicano: 25 Pieces of a Chicano Mind.* Denver: Barrio Publications, 1969.

A collection of farmworker oriented poetry representing 25 distinct realities. Short poetic manifestos that attempt to awaken a sense of compassion for the downtrodden. The wide range of messages are in favor of vindicating human dignity and social justice. Also captures the essence of many cultural concerns such as male and female social roles, Chicano institutions *(compadrazgo,* the Virgen of Guadalupe), a sense of belonging to a land. Contains two famous poems: "El barrio" as a personification of a diabolic, human-consuming place; "Stupid America" which pleads with dominant society in taking notice of Chicano artistic potential. Usually very conscious of form by resorting to the use of popular versification and rhyme.

________. *It's Cold: 52 Cold Thought-Poems of Abelardo.* Salt Lake City: Barrio Publications, 1974.

Seen as a wandering *troubadour,* the poet compiles impressions inspired from his many travels. Poetically structures an experiential road-map through quixotic reflexions. *Chicaniza* all that he sees while viewing it in collective terms so that the future may provide a universal *hermandad.* Poetry moved by a strong sense of altruism and ethics. Messages reflect a profound sincerity and compassion in treatment of subject matter. Becomes a conscience of human condition and justice for all (not just Chicanos) so that both oppressor and oppressed will be liberated. Love is his weapon. Not all poetry is social protest. Combines prose and poetry: more prosaic poetry than poetic prose — based on ideas, not images. A multiplicity of experience allows poet to experiment with diverse techniques (rhyme, free verse, one-way conversations, and use of proverbs). Also included are considerations on poetic inspiration and criticism. Most thought-poems are written in the first person, at times serving as the spokesman for many. Discloses a self-portrayal of personal likes and dislikes and Movement contributions. Abelardo evaluates different facets of current Chicano cultural trends. At times, he criticizes Movement activities and its dogmatic tendencies. Expresses an expanded concept of *Chicanismo:* ". . . I thought about our slogan 'Dentro de la Raza todo, fuera de la Raza nada,' and I almost wept because it implies nothing more than a prison, a limitation and that is a contradiction to the Chicano spirit." (p. 92) Abelardo here continues to be vibrant and simply good.

________ *Reflexiones* . . . n.p., no date.

Prosaic poems of an intimate nature, ranging from solitude and disillusionment to spiritual suffering. Also exalts the mother figure and puts in ballad form the triumph of a Chicano mayor. Not as moving as other Abelardo poetry; at times too prosaically personal and trite.

Delgado, Abelardo, *et al. Los cuatro.* Denver, Colorado: Barrio Publications, 1970.

A unique collection of some of the earliest protest poetry by Abelardo Delgado, Raymundo "Tigre" Pérez, Ricardo Sánchez and Juan Valdez (Magdaleno Avila). Together form a manifesto of nationalist poetry whose purpose is to attack and sensitize dominant society to its destructive role in relation to Chicanos. A definite angry tone pervades throughout. While poetically documenting police brutality in the Los Angeles Moratorium (1970), Abelardo accuses American society of being overly stifling, bureaucratic and dehumanized. Tigre feels it should weep in shame for having perpetuated hate and discontentment: "Cry white man, plain tears are not enough. / Cry, cry blood, cry red, everything you hate . . ." (p. 22) Sánchez calls for the secession of Aztlán from the U.S. and indicts the latter with *desmadres.* Avila condemns democracy, labeling its sister, justice, a whore. Overall excellent examples of revolutionary poetry reflecting early Movement fervor.

De Hoyos, Angela. *Arise, Chicano and other poems.* Translated into Spanish by Mireya Robles. Bloomington, Indiana: Backstage Books, 1975.

An excellent bilingual edition of social protest at its best, with philosophical overtones. Poeticizes an ethnic ideology in humanistic terms. Expresses the general lack of understanding between two cultures due to basic cultural differences, economic factors and modern technological sterility. Her rebellious state of mind discharges a subtle but strong ironic tone; at times inciting, other times comforting. The outstanding feature is the choice of language (both polished and precisely poetic): for example, "In your migrant's world of hand-to-mouth days." (p.

11) Deeply concerned with American society having taken a detour from what it should be: "Perhaps someday I shall accustom myself / to this: my hand held out / in eternal supplication, being content / with the left-overs of a greedy establishment." (p. 29) This Chicana poet masterfully manifests her internalized struggle with great sensitivity and poetic talent. Mireya Robles' translations are faithful to the original poems.

⁂

________ *Chicano Poems for the Barrio.* Bloomington, Indiana: Backstage Books, 1975.

This excellent Chicana poet manifests her innermost concerns in trying to preserve her people's traditions. A tone of lamenting persists in most poems because she recognizes a desperate situation: "I was born too late / in a land / that no longer belongs to me." (p. 4) Despite a challenging attitude, she sees herself carrying a "nameless grief:" "En tierra de gringo / vamos poco a poco / sepultando todo." (p. 8) Of an accusatory nature, most poems are aggressive manifestos depicting social conditions as they are. She deplores the assimilation demands by Anglo society. Her poetry represents a defense of retaining an ethnic identity. Her constructive rebellion easily eludes the dogmatic because she offers solutions: "I must wait for the conquering barbarian / to learn the Spanish word for love: / hermano." (p. 5) Poet's outcries of grief expose social evils and suggest hope when they are corrected. Mixes Spanish and English naturally.

________ *Selecciones.* Translated by Mireya Robles. Xalapa, Veracruz (México): Universidad Veracruzana, 1976.

A compilation of fine melancholic poetry which defines the poet's world-view. Generally pessimistic in tone, the poetic voice constantly addresses itself to Life, depicting it as a "mortal trap" permeated by emptiness, illusions, misgivings, injustice, brutalities, and pain. Sees art as the only means of obtaining perfection and happiness, considering it an eternal fountain of truth and love. Also reproaches American society for its hyperbolic dependence on commercialism and for its deafness to the pleas of those in need. Stylistically, the metaphor serves as the fundamental structure to the poems, thus creating a metaphysical and philosophical poetic atmosphere. Irony often provides an added spark to the critical message. A captivating seriousness pervades throughout which requires a reflective reader. This collection exhibits another prime example of Chicana expression effective in universalizing the social message.

"I was born too late
in a land
that no longer belongs to me."

- ANGELA DE HOYOS

De León, Nephtalí. *Chicano Poet.* Lubbock, Texas: Trucha Publications, 1973.

A bilingual edition of poetry filled with fantasy, persistent plastic imagery and external sensuality. Nephtalí's aesthetic objective is to demonstrate what it means to be a Chicano poet: free-flying with all life elements at his disposal: "A cosmic vagabond am I / a derelict in space." (p. 31) His best poem, "A Coca Cola dream," is a surrealistic mockery of commercialism. Book's effect is greatly enhanced by flamboyant, surrealistic drawings or images that clearly show the author's artistic talents.

Elizondo, Sergio. *Perros y antiperros: Una épica chicana.* English translation by Gustavo Segade. Berkeley, California: Quinto Sol Publications, Inc., 1972.

A series of poems with a thematic sequence that together form a poetic landmark as a Chicano epic. The title synthesizes the dialectical nature of a long process of contradictions, detours and opposing elements ("we" vs. "they;" "yesterday" vs. "today;" "spiritual" vs. "material"). A vital transformation is manifested: an emphasis on oral tradition or legend becoming the written word; the anonymous or supposedly ahistorical becoming history. Structurally, each poem constitutes a piece of mosaic which, as a whole, projects a personal discovery of identity that parallels a collective trajectory. A poetic voice functions simultaneously as object and symbols; he retells his own experiences and those of others. Poems serve as a mirror for self-criticism and as an "awakening" to former shame and cultural blindness. The affirmation of a self (proudly) rejects acculturation into the mainstream of Anglo society. With the last poem "Camino de perfección," the final effect should be cathartic, implying that the Chicano reader reevaluate this road to finding himself and thus seek an extra-literary solution. "Camino de perfección" represents, in effect, another "beginning" in search of more authentic values in contrast to predominant plasticity in modern American society. Elizondo masterfully captures a people's expressive traditions: playfully mocks death, devalues machismo, satirizes macrosociety's attitudes. In keeping with this epic tone, language becomes progressively less formal into a variant of Chicano speech. Does not appeal to traditional epical heroism to be convincingly moving.

Frack, Seth Alexander, editor. *Menudo.* El Paso, Texas: One Eye Press, 1972.

A pamphlet anthology on poetry with contributions from both Chicanos and non-Chicanos. Included are: Abelardo, Philip Ortego, Carlos Morton, Ricardo Sánchez, Betty Luján and Guillermo Contreras. Although eroticism predominates, themes deal with nature, love, Chicano identity, the woman, etc. Eroticism tends to be more vulgar than aesthetic; often too shallow. Generally weak poetry because it gives in to easy prosaic expression. The only possible highlights are Ricardo Sánchez' "Mujer del barrio" a homage to the Chicana, and Philip Ortego's "Hijos de la chingada," an exposé of cultural identity.

Gaitán, Marcela T. *Chicana Themes: Manita Poetry.* Minneapolis, Minnesota: Chicano Studies, University of Minnesota, 1975.

A selection of carefully worked poetry, filled with satire and critical irony. Its division consists of five parts: "Chicana Themes" is dominated by a pro-feminist, anti-machista position which promotes Chicana liberation and participation in the revolution; poems in "Blasfemias y moralejas" satirizes Christian values and American ideals, for example, criticizing the American double-standard policy and mocking certain Chicano types; "Rural Mountain Valley Scenes, Aztlán, Colorado" contains autobiographical poetry reminiscent of experiences in the San Luis Valley (Colorado); "Love poems to a Pinto" tenderly reveals her love for José Gaitán; and "Poesía B.C. (Before the Chicano Movement)" presents poetry of a universal nature depicting traditional themes. Written in Spanish, English or combinations thereof, most poems reflect an intellectual Chicana perspective.

Gamboa, Reymundo and Ernesto Padilla. *The Baby Chook and Other Remnants.* Tempe, Arizona: Other Voices Publishing House, 1976.

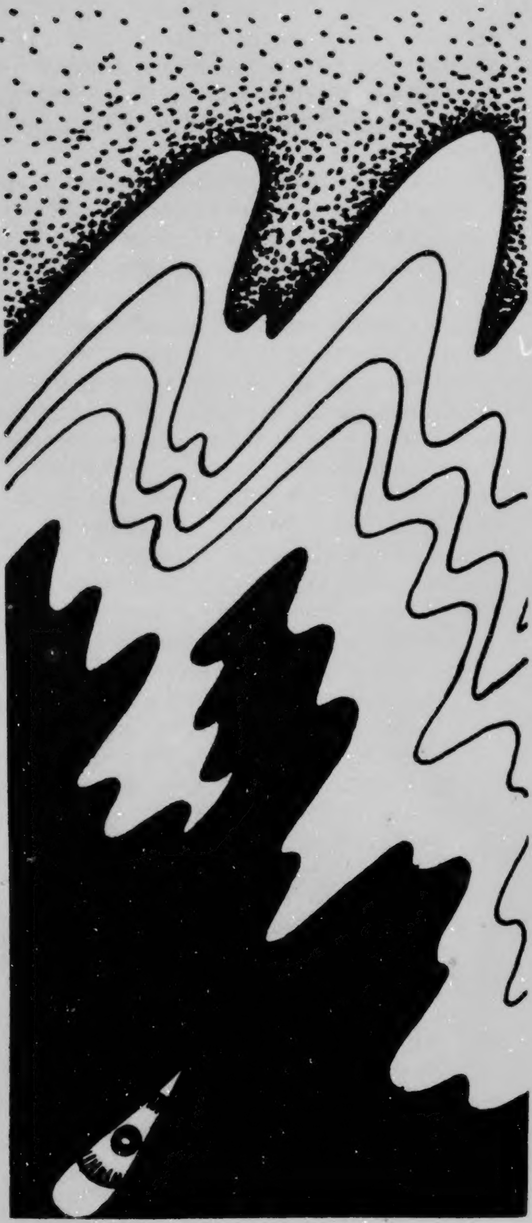
A collection of poetry by two Chicano poets. Reymundo Gamboa prefers the reflective flash technique which is rarely profound, but simply a segment of life. He often depends on flat wit with which to create a lyrical image. Ernesto Padilla relies on the metaphor to give an impression of sensitivity. His innovative spirit lies in a desire to make poetic comments on art and the creative act. Together, these two poets reflect the liberty taken by many Chicano poets to deal with virtually any subject, mixing small Chicano notes with universal concerns.

García, Ricardo. *Selected Poetry.* Berkeley, California: Quinto Sol Publications, Inc., 1973.

In these 46 poems, the objective is primarily aesthetic: the poetic act of creating becomes the main concern. Employs a hermetic, personal code of imagery. García's travels have contributed to a broad world-view, providing him with an extensive experiential repertoire. Experience is reduced to a conveyor belt of images, filled with dreams and fragmented fantasies. Establishes a parallelism: conscious vs. subconscious and sea (amorfous) vs. earth (concrete), whose focus is that buffer zone of the indefinable. Converging point of extremes gain meaning. A general lack of punctuation gives each verse multiple significance and independence. Realities float as in dreams. Highly polished, low-key, non-Movement poetry. Departing from the others, last poem ("Gregorio Cortez") contains a social message of constant persecution. Good example of Chicano poetics of the universal trend seeking to experience the cosmos through internalization.

Gómez-Quiñones, Juan. *5th and Grande Vista.* Staten Island, New York: Editorial Mensaje, 1974.

Gómez-Quiñones poeticizes the four periods of his personal evolution by following a backward progression through time. End



result is an ideological definition of himself. The prologue titled "Canto al trabajador" establishes the tone of a socio-political manifesto, but the other four parts reflect divergent tendencies and experiences in the making of a Chicano poet. "The Ballad of Bill Rivera" pertains to the epic genre with an interesting mixture of *corridos,* Mexican folk songs, Nahuatl phrases and current Chicano realities. "Series R" deals with lyrical love poems. "War" series experiments with various forms (for example, *haikus)* and a variety of themes (political, barrio identity). The final part, "Nonsense and Exercise," is really the starting point of the poet's identity and awareness. Gómez-Quiñones attempts to demonstrate how *chicanismo* is the result of two cultural forces at a cross-road.

Gonzales, Rodolfo "Corky." *I am Joaquín/ Yo soy Joaquín.* New York: Bantam Pathfinder Editions, 1972.

An epic poem depicting the Chicano heroically from his indigenous-Hispanic roots to his contemporary circumstance. Utilizes a literary technique of portraying a collective self in the process of its historical gestation. This self obtains a self-understanding by exploring its own history, thus seeking refuge in its inner strength. Encompasses a fusion of symbolic paradoxical elements (for example, Cortés and Cuauhtémoc: oppressor and oppressed) in order to create an accurate representation of Chicano *mestizaje.* Resurrects a forgotten mythology in quest for identity and pride; reconstructs a people's self-image. An historical manifesto universalizing struggle for cultural survival while establishing Joaquín Murrieta as a uniquely Chicano symbol of resistance. Considered to be by many a type of poetic Bible for its oratorical tone of protest. Perhaps the first great work which sets a precedence for subsequent Movement poetry. Originally published in 1967 as a bilingual edition by the Crusade for Justice in Denver, Colorado.

Gonzales, Sylvia Alicia. *La chicana piensa.* No publisher, 1974.

A Chicana's social-cultural conscience through poetry, short fiction and essays (or a mixture of any combination). Basically consists of a mental journey as an exploration into mind, soul and heart. The book's uniqueness is not to be confused as a strictly feminist approach, but rather *how* Gonzales develops her woman identity into an expression of universality. If her personal history is divided into six stages (as is the book), her woman identity is divided into three: first, understanding her individual self; second, relating it to a collective self; third, becoming a symbol of the new woman. Through an open, introspective process, she becomes aware of herself as a person, a woman and an artist. Gonzales not only thinks, she feels. A philosophical tone persists in the act of self-discovery, consequently making her findings more intellectual than experiential within the context that the poetic voice reveals no physical suffering with regard to immediate needs (food, shelter), but does expose a mental/spiritual dissatisfaction with traditional roles and values. Book represents an affirmation of womanhood, not by attacking archetypal enemies but by an introspective reproduction of a woman's self speaking for itself. With regard to structure, an insistent effort to make verses rhyme emphasizes form more than content. Excellent line artwork is done by José Antonio Burciaga.

Herrera, Juan Felipe. *Robozos of love / we have woven / sudor de pueblos / on our back.* San Diego, California: Toltecas en Aztlán Publications, 1974.

This is dawn lyricism in a beautiful series of chants announcing the creation or "Renacimiento revival" of a nation asserting itself, Amerindia ("ancient vientre of dawns today"). The four melodies of the title are interwoven into a symbolic *rebozo* in showing a people's laborious efforts in re-establishing harmony through the sacred act of a new blossoming. The poet seeks to encompass a sort of mystical experience in a cosmic whole by uniting dualities (*señor-señora,* wind and rain, love and energy, time-space). Nature provides the vital contributing force to accomplish the goal: a new cycle. Herrera avoids the mere intellectual exercise by stylizing his poetry with simplicity and affection. Goes beyond the limitations of conventional language (words and syntax) creating neologisms (for example, "calaveralmas"), non-redundant combinations of Spanish and English ("a celebrar woven brazos branches ramas"), echoing constructions ("raza rise / RAZA-raiz") and innovative calligrams. Meant to be an open book with no real beginning or end, no page numbers, no titles, but certainly with an upward movement. Captures the flowing vitality of an indigenous spirituality and cosmology (especially Huichol and Tarascan). Communicates the experiential sensuality that indigenous elements provide. The illustrations are in themselves poetic calligrams.

Kirack, Alex. *Space Flutes and Barrio Paths.* San Diego, California: Franshen Printing Collective, 1972.

An intense poetic production from the viewpoint of an ex-heroin addict. Outstanding feature is a surprising, complex, free-associated imagery that rapidly flashes Chicano barrio realities through a psychedelic prism. Produces an effect of dazzlement as a barrio spirit flies freely through the infinite extensions of space. Bitterness often gives way to sensual tenderness. Kirack incorporates various exotic fantasies such as dragons, witches and pharaohs into a Chicano cosmos while walking the streets of a San Diego barrio "lost amidst a sea of one-way signs." Brilliant images of hallucinations transform an ordinary world into suprareality. Expresses an aversion toward a commercialized culture that has placed a price on identity. Kirack's image-tripping penetrates unrelated details of life in search of a meaningful existence. Illustrated by numerous sketches and drawings by Mario Acevedo Torero.

Méndez, Larry and Lloyd Mondragón, editors. *Expressions and Ideas/Expresiones e ideas.* Salt Lake City, Utah: n.p., n.d.

A student publication from Abelardo's creative writing classes from the University of Utah. Represents a year's effort in expressing the many facets and dimensions of Chicano experience. Reflects Abelardo's influences for the multiple poetic messages. Reveals a rich source of creativity through all unknown authors.

Méndez M., Miguel. *Los criaderos humanos (épica de los desamparados) y Sahuaros.* Tucson, Arizona: Editorial Peregrinos, 1976.

Divided into two poems, the first represents a powerfully poetic epic about the underdogs called Humillados (humiliated ones). A roaming poet, in trying to find himself, looks for his roots and his essence in the desert. In the midst of confusion, not knowing where he has been or where he is going, he knows something for certain: "Sólo sé / que he llegado / a donde la tristeza es reina / y soberana la miseria." (p. 1) Despite his search away from modern alienation, he ironically finds himself in a parallel situation by encountering human breeding places of Humillados run by a group called Rapiña (meaning plundering) and their henchmen called Aguijón (meaning spur or sting). Méndez here creates an allegory of exploitation. Narrative voice finally leaves this infernal place and dialogues with the desert cacti, realizing that his destiny is to be found in nature. Poetry is richly metaphorical, especially in the second poem titled "Sahuaros," where the poet asks the reader-tourist to join him into entering the country of the sahuaro cacti. This poem is distinctly the best lyrical personification of the desert ambient in Chicano literature. Imagery literally comes to life. The wandering poet in the end finds his identity in the land of the flora: "Esta tierra / este paisaje / todo es Aztlán / con el alma universal del indio." (p. 81)

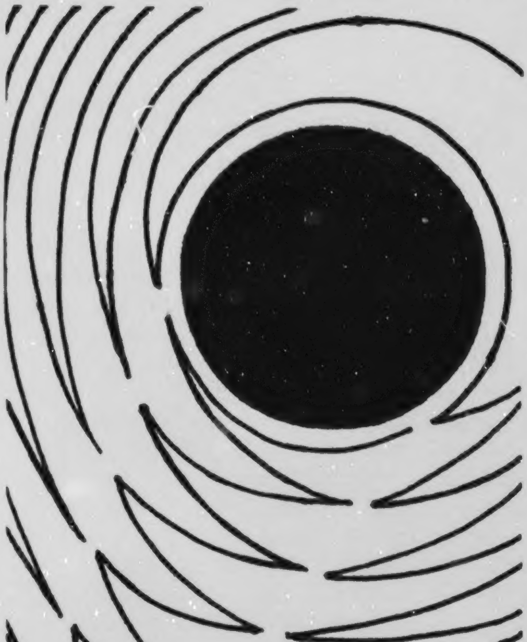
POETRY

Montoya, José. *El sol y los de abajo and other R.C.A.F. poems.* San Francisco: Ediciones Pocho-Che, 1972.

Movement poetry filled with *bato loco* satire where nothing is sacred except the "awakening" to his true identity. Reaffirms a Chicano-style existentialism in contrast to an alienating Anglo world. Montoya criticizes the Catholic Church and its agents as an effort to discard unwanted elements from his cultural identity and meanwhile searches for authenticity in Aztec symbols and barrio people. The title constitutes a very real paradox: a people's seeking the maximum goal (the sun) while social forces oppress them. The poem "El sol y los de abajo" is an epic of the underdogs, reminiscing about better times in the past. Strange arrangement by having two books in one: simultaneously published with Alejandro Murguía's *Oración a la mano poderosa,* the latter being distinguished from Montoya's by being placed upside down.

Mora, Ricardo. *The Black Sun.* Lubbock, Texas: Trucha Publications, Inc. 1975.

Composed during the poet's incarceration in the Colorado State Penitentiary, these forty-six poems vary in theme from love and hate to Movement concerns; in attitude from tenderness to blatant anger; in tone from joy to profound solitude. Through such pendular diversity, Mora projects a completeness, an essence of personal totality: "I am I." (p. 41) He realizes that he can depend on no one but himself; he fully comes to grips with himself. Time is one of his major thematic concerns: doesn't allow time to conquer him, instead he defies it.



Deprived of freedom for over twenty years, his poetic will transcends prison walls. The title, *The Black Sun,* is a metaphor describing the meaninglessness and nothingness of being while in prison. Refers to an interior state of being. Paradoxically, he creates his own sun. Uses blunt and unornamented language with force, either all Spanish or all English.

Moreno, Dorinda. *La mujer es la tierra: La tierra de vida.* Berkeley, California: Casa Editorial, 1975.

The central focus of this free verse poetry is on the woman. Affirms a feminist liberation ideology: "¡Ay mujer de la Raza / luchen por nuestra causa . . . / Acaben con la miseria de la dualidad!" (p. 5) Suggests that Chicanas take Sor Juana Inés de la Cruz as an example of an emancipated woman. Views woman, like earth, as giver of life, and children as hope for the future. "Stations of the cross-roads / never-forgotten paths" explores the hardships of her "Blaxican" son, born of two cultures. Incorporates songs, coined sayings and poetic excerpts to create hybrid poetry. Supports and supplicates Chicana activism: "Queremos la fórmula / ¡¡queremos justicia!! / La mujer en pie de lucha: ¡¡Y la hora es ya!!" (p. 28) Book is effectively illustrated by drawings and photography.

Morton, Carlos. *White Heroin Winter.* El Paso, Texas: One Eye Press, 1971.

A series of urban oriented poetry filled with symbolism representative of chaos and violence. Reveals many autobiographical notes. Rebellious narrator recalls personal experiences as a journalist in Chicago and

a student at El Paso, Texas. By the title, he refers to social and cultural genocide caused by urban renewal: "*THEN CAME URBAN RENEWAL* / and it descended upon our community like death / like a white heroin winter." (p. 5) Written almost entirely in English, free verse poetry displays binary imagery, both violent and tender. Compares the decadent urban scene with the more humane rural setting.

Murguía, Alejandro. *Oración a la mano poderosa.* San Francisco: Ediciones Pocho-Che, 1972.

Poetic sighs of relief from experiencing loneliness and a sense of encirclement: "i am going in circles / the round about is spinning." (p. 1) Poet sees himself as a casualty of urban life and time. Seeks refuge in a woman through persistent sexual metaphors. Expresses a deep sense of wasting away within an insensitive society. Also includes an essay-play called "The Theatre as Revolution / The Revolution as Theatre" which diagnoses social evils in Latin America and Third World political aspirations. Book is greatly enhanced by surrealistic photographs by Adal.

Ochoa, Jesús B. *A Soft Tongue Shall Break Hardness.* El Paso, Texas: American Printing Co., 1973.

With few exceptions, the poems of this collection tend toward a new universal trend of some Chicano poetry. Rather than political ends, poet seeks a Christian brotherhood: "Come with me in search of love; / . . . todos somos hijos del mismo Padre Dios." (p. 31) Develops a poetic world of intimate perceptions with a delicate and mellow style. Divided into three parts, book is generally limited to traditional topics: 1) the section titled "Love poems" deals with many kinds of love; 2) "Hospital poems" satirically portrays the hospital as a house of death and ponders religious matters; 3) "A soft tongue shall break hardness" treats other traditional topics such as war, life, time, family, unjust laws, etc. Ochoa essentially demonstrates how love and faith are effective instruments of struggle. Written almost entirely in English.

Pérez, Raymundo (Tigre). *Free, Free at Last.* Denver, Colorado: Barrio Publications, 1970.

A collection of early protest poetry condemning the U.S. as a "Theatre of Death" which harbors injustice, hate and discontentment. An angry poetic voice establishes itself as a messianic spirit and speaks out in defense of his people: "I'm the light of the living dead. / I'm the heart of the Revolution." (p. 6) Promotes the idea that violence and revolution are the only possible means for obtaining change. Sympathetically portraying the Chicano Movement, considers it a rebirth and a provider of freedom. Generally good but typical of much protest poetry: selections are at times overly rhetorical and prosaic.

________ *Phases.* No publisher, 1971.

Movement poetry with a strong social message denouncing evils such as exploitation and oppression. A combative spirit bursts out with anger in defense of his "invisible people," who try to survive within the environment of humanoid superficiality. Stresses themes of freedom and justice while recognizing his people's soul threatened and their faith thrashed. Poet gasps for urgent answers and actions to solve suffering, especially that of the migrant worker. Poetry tends toward the prosaic pamphlet or the unnerving manifesto. Though oftentimes clicheish, book's value lies in the poet's resistance to give in or to surrender his mind. Represents a poetic ideology.

________ *The Secret Meaning of Death.* Lubbock, Texas: Trucha Publications, Inc., 1972.

Social protest poetry with death as a central theme. A rebellious spirit questions institutionalized injustices which have caused death, Denounces American society for victimizing the Chicano: "I find myself in a simple world but I'm not and will never be. / Or will I be the beast of this world another piece of meat . . ." (p. 13) Poet expresses being tired of "builders of meaningless symbols." (p. 4) A definite ideology is prevalent while the poems attain lyrical qualities. A sense of grief for present social conditions is strong but even more emphatic is the desire to defeat all obstacles and become free. American materialism is seen for what it is. Illustrations which aim at shocking the reader accompany some poems.

Quintana, Leroy and Nora Eidelberg, editors. *Inscape.* Phoenix, Arizona: The Baleen Press, 1974.

A special Spanish-English issue from predominantly Chicano contributors. In not having one central theme, this collection unites personal lyrical poetry. Leroy V. Quintana sentimentally evokes a likeable Don Santos from the past. Juan Bruce-Novoa, showing signs of Octavio Paz' influence, develops fine erotic poetry in "Inocencia perversa" and philosophical sensuality that is time in itself in "Cantaba el ciego Juan." Laurence S. Fallis and Guadalupe Valdés-Fallis paint a special sadness in old sailors' lives. Leo Romero briefly describes having seen *la llorona.* Gloria Vásquez Anderson's anecdote alludes to a horse, a symbol of freedom. E. S. Rivero expresses a desire of wanting to be remembered by a loved one. In "En torno a la poesía" Miguel Méndez M. creates perhaps the best poetic descriptions of an *ars poética:* views poetry as transitory and ephemeral or a glimpse that disappears into infinity; defines a poet as an "image-maker and a clown" who cries while laughing among metaphoric symbols; offers a profound insight into the creative act. Roberto Sandoval concentrates on the stigma of being a *coyote* (mixture of Anglo and Mexican). Aristeo Brito philosophizes on death, life and God. The collection provides variety in new literary trends.

Ramírez, Orlando, editor. *Cambios Phideo.* New Haven, Connecticut: Yale Mecha, 1976.

A collection of poems from students and professors from Yale MECHA. Projects the diversity in Chicano experience: recreating barrios, missing home incidents, dissecting a present existential situation, defining the inner self, expressing social injustice, poeticizing an insignificant event and philosophizing the absurd. Poems are generally oriented toward a universal poetics.

Roybal, Rose Mary (La Manita). *From la llorona to Envidia . . . A Few Reflections.* Denver, Colorado: Southwest Clearing House for Minority Publications, 1973.

A collection of 13 low-keyed, poetic reflections of an intimate nature. Sectioned according to theme: loneliness, pain, nature, woman, *Raza.* Generally prosaic but does capture a tone of her inner tenderness. Very good Chicana firmness in her poetry. Seeks a universal identity: "Woman. / Minority, / Mexican. / Please, let my / HUMAN-NESS / come / through . . ." (n.p.) One of the earliest known books of poetry by a Chicana. Recommended but unfortunately too short.

Salinas, Luis Omar. *Crazy Gypsy.* Fresno, California: Orígenes Publications, La Raza Studies F.S.C., 1970.

One of the first works of poetry published by a Chicano, this collection delineates the stages of Salinas' poetic evolution between 1964 and 1969. Central focus is on his deceased mother while exploring other themes such as social protest, woman, death, and quixotic expectations. Reflexions and testimony of personal anguish and loneliness. Selections are impregnated with surrealistic imagery. Poems either in standard Spanish or English; written in free verse. Generally good, sometimes too prosaic. Drawings by Tony Perales and John Sierra complement poetic themes.

Salinas, Raúl R. *Viaje/Trip.* Providence, Rhode Island: Hellcoal Press, 1973.

Written during poet's imprisonment, these five poems mark his life trajectory and socio-political awareness. Manages to create a total picture of the barrio. His purpose is to immortalize qualities of a place rarely recognized. "A trip through the mind jail" is reminiscent of the intra-history of his nonexistent barrio. "Journey II" nostalgically recalls his childhood and adolescent years. "Ciego/sordo/mudo" manifests his social awakening through *bato loco* expression. "New from San Quentin" recounts in a poetic form the murder of George L. Jackson. "Los caudillos" exalts the efforts of Chicano and Puerto Rican leaders, acclaiming their solidarity. Message is aided by graffiti drawings.

Sánchez, Ricardo. *Canto y grito mi liberación (y lloro mis desmadrazgos . . .).* El Paso, Texas: Mictla Publications, Inc., 1971.

This work, an important landmark in Chicano literature, poeticizes a personal *bato loco* reality. Sánchez' poetic expression gains authenticity by fusing two supposed opposite modes, that of the *bato loco* and the sophisticate. A relegated existence effuses condemnations with anger, affirming his own self and asserting a collective identity. Projects a type of Chicano existentialism of the individual in the act of liberating himself through the creative process which becomes aesthetic sustenance for others. Going beyond the scope of lyrical poetry, he rejects passive contemplation for an acutely critical perspective of contemporary existence. He paints a grim view of barrio realities and of an insensitive Anglo society. Original because of his aggressive and inventive language. His graffiti-style of irreverence is meant to move the reader to an awareness. The poems (or ideological chants) are often accompanied by prosaic and expository declarations, all of which have a socio-political purpose. Effectively incorporates dissimilar poetic elements: rapid series of images, graffiti-type combinations, language variations (English, Spanish, *caló,* neologisms), autobiographical sketches, free verse, etc. An excellent poetic manifesto of early Movement concerns as the poet traces his personal alienation.

________. *Hechizospells.* Los Angeles, California: Chicano Studies Center (UCLA), 1976.

A monumental collection of poetry by a single author. Comprised of introductory essay-poems followed by 100 poems. Continues or, better yet, amplifies the themes established in his first book, *Canto y grito mi liberación,* with a definite change in tone: now more constructive and less desperate. At times proves to be more profound by disclosing a litany of existential tidbits and *desmadres* of his personal odyssey; other times, the power of his expression is lost due to the book's length and insistent repetition. Important for developing the poetics of being of a *bato loco pícaro* with a mask of many faces or a cross-section of fervent states of mind: anger, tenderness, contempt, sexual temptations, indignation, melancholy, sadness, fraternal love, paternalism, obsessiveness, moralizing, and philosophizing. A compulsive voice is unable to restrain from manifesting its Chicano conscience, converting the private outpouring of its *chicanismo* into property of public domain. This explains the free-flowing, stream-of-consciousness framework of prosaic thoughts fragmented into verse forms and graffiti labels. Serves to reflect a process of vitality in search of synthesizing the paradoxical sense of existence. Sánchez tries to give order to his experiential chaos. As a result, manages to define himself and the Chicano, both as parts of a process of fused experiences. One fundamental contradiction adds internal vitality to the work: the poet professes that one ought not take oneself too seriously, but nevertheless he proceeds to do so himself. Such a position allows him to moralize and criticize freely in attempts to demythicize Movement leaders' charisma and to satirize pretentious ideologies. Among his many clear opinions, he rejects any one system because that means standardization which destroys individual spontaneity. If his sarcastic neologisms are clever and his anarchy genuine, his personal vendetta is demeaning. A plea for humanistic societal values still persists and, consequently, he is willing to explore any inconceivable avenue to communicate his basic alienation. Each poem is accompanied by a brief side note that provides the date of composition plus a parallel statement which explains its context. Sánchez' madness can be attributed to a complex personality: he expresses his anger best in English, his past best in Spanish and his ironic *pícaro* world-view by combining the two languages through witty linguistic inventions. First edition is complemented with original illustrations and designs by Willie Herrón.

Terán, Heriberto. *Vida de ilusiones.* Corpus Christi, Texas: El Tercer Sol Book Store, Inc., 1971.

A voice of sorrow and melancholy manifests itself as a poetic conscience of nonconformity in fine protest poetry. Constitutes a powerful, human irony: the poet, in effect, foresees his own death and gives reasons why — having lived a life of illusions. Actually killed in an unexplained bombing in Boulder, Colorado, this voice of premonition dies and resurrects to haunt the reader in an effort to combat the apathy of the "living dead." Creates the contemporary stage, where, thematically, Life and Death, as symbolic characters, struggle in a "sea of shattered dreams." (poem 36) His spiritual militancy is contained and filtered through a series of machine-gun-like versus of fragmented ideas. The poet represents a metaphysical rebel with a very real social commitment. Produces a poetry powered by antithesis to show discrepancies: contrasts revolution to illusion, "we" to "they," temporal man to his immortal presence. An ideology of synthesis permeates the book by seeking a balance between spirit and matter and "bodiless souls." Rarely mixes English and Spanish. Sketches by Leonardo R. Terán reflect an existential theme of appealing for justice.

Tlacuilos. Salt Lake City, Utah: No publisher, 1975.

Prose and poetry selections from Abelardo's Chicano Literature class at the University of Utah. This booklet generally represents students' first endeavor at writing. Covers every angle of the thematic spectrum. Although some are aesthetically mediocre and trite, selections reflect future potential.

Trece Aliens. Austin, Texas: Trece Aliens, 1976.

Thirteen aspiring poets combine their collective efforts around one central theme: alienation. Each writer lyricizes his/her circumstance, reflects on it, and tries to arrange it into some poetic order. Together, they produce a thirteen-faced image of alienation. Work becomes an honest attempt to probe into existential matters told in a serious and introspective manner. Offers a vital inner dimension within the individual in order to understand the collective self. The fact that most of the poets are new further makes this perspective valid because their talents are spontaneous and not overly thought out. As a unit, the poets demonstrate a desire to understand their present situation — thus, their people's also — viewing themselves as aliens in their own land. The work, in general, is the product of an affirmation of cultural self.

Ulibarrí, Sabine R. *Al cielo se sube a pie.* Madrid: Ediciones Alfaguara, S.L., 1966.

Highly stylized poetry by a New Mexican who writes lyrical love poems in *castizo* Spanish. There is an evident influence of Juan Ramón Jiménez' *poesía desnuda* (naked poetry) which aspired to express the essential qualities of an object without ornaments. Pursues the ideal, symbolized by a woman whom he desires to dematerialize: "Quiero verte sin olores: busco imagen y no sustento. / . . . / eres sólo carne y beso. / Vinieras a mi fantasía, / te haría yo, alma y verso." (p. 37) Describes the ideal with a delicate sensuality, but also realizes its fragile nature. Despite his seeking a pure expression, shows signs of influence from the French Parnassian and Symbolist poets (the former trying to capture the form, the latter the essence of the image). Characterized by a definite progression, the poetry's symbolic ascension ends in disillusion because poet only encounters: "Lágrimas secas, esperanzas vanas, / mujeres muertas. / Luna helada, mujer pelada, / cara imbécil." (p. 65) Book exhibits a Chicano's ability to write refined poetry within the poetic tradition of Spain.

Villanueva, Tino. *Hay Otra Voz Poems (1968-1971).* New York: Editorial Mensaje, 1972.

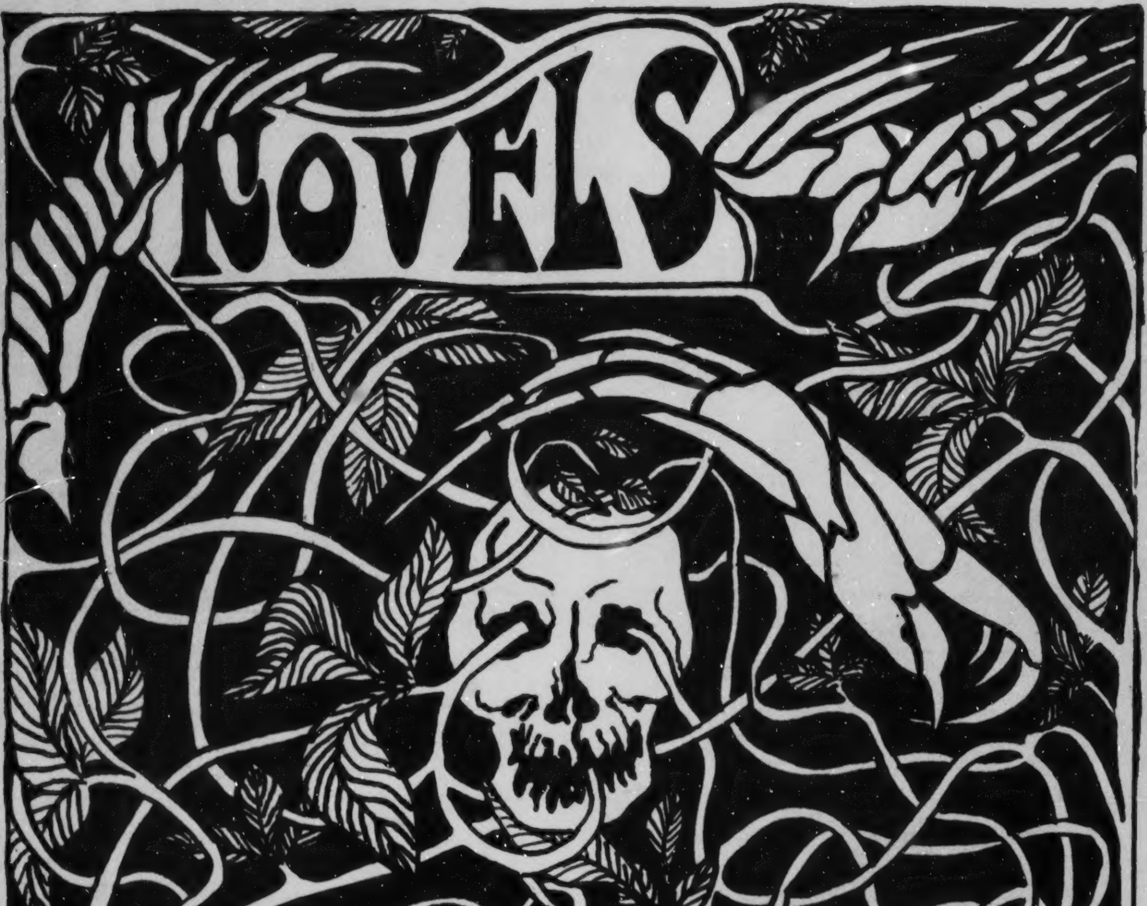
Thirty poems from 1968 to 1971 that recount the poet's personal experiences in three stages of development: lyrical intimacies, reflections on his individual make-up, and an aesthetic detachment from conventionalism by poeticizing his people's existence. Covers an experiential pilgrimage from the inner world of the "I" to the outer world of social conflicts involving the "we." Tells more about himself than about his people through the quiet act of defiance by simply writing; thus, becomes a subtle assertion of an artistic self after having been a latent voice. Usually intellectualizes the insignificant event into a universal gesture. Primarily concerned with Time: views it as an infinite present and man as a mere moment within it. If the poet philosophizes in his personally oriented poetry (for example, with referring to man's quest for identity be first unserstanding the "other"), he moralizes in his socially oriented poetry by focusing his attention to an antiheroic subculture. The final poem titled " Chicano Is An Act of Defiance " marks the climax of a voice that was not meant to speak out. Often employs a variety of lyrical forms. Villanueva's expression becomes more alive when he reminisces about his barrio past in Texas because he uses *pachuco* talk as an aesthetic medium for anecdotal poetry. Initially, Spanish and English are two separate means of expression until the last few poems which combine the two with interspersed *caló.*

Zamora, Bernice and José Antonio Burciaga. *Restless Serpents.* Berkeley, California: The West Coast Printing Center, 1976.

Two mature poets, with their individual poetry, combine efforts to produce a complementary unit of Chicano/Chicana experiences that mirror each other. The book's title summarizes its general tone in capturing an undulating effect: coiling and recoiling; soft movements and bitter strikes; harmony and conflict. Each configures his/her particular perspective; together, they create a poetic macrocosm. Line drawings by Burciaga make this total effect visual. Zamora demonstrates a lyrical ability with word pictures, fusing various literary traditions with a social content. Her poetic expression transcends any one tendency by being able to write well in a strictly American literary tradition, or as a Chicana recalling images of her past, as a Chicana criticizing Anglo society, as a woman looking into a man's world, symbolically treating a theme without sexual or ethnic ties, or simply developing an anecdote. All experience is placed and judged to be on the same plane. Burciaga's poetry, on the other hand, is powered by an incisive sense of irony with the purpose of criticizing set or ignored truths, oftentimes inverting symbols so as to demythicize their true social meaning (for example, the Liberty Bell and the Statue of Liberty). His critical approach becomes effective because his attacks avoid demagogic or abstract declarations; instead, he specifies the social evils and historical blunders that affect the powerless lot. The mood often changes within his poems in order to build up to a crescendo synthesized by a brief statement. Both poets offer excellent variety in experimenting with different forms. If Zamora's idealism manifests itself primarily through aesthetics and philosophy, Burciaga's is communicated through cultural and situational protest.

"There are good reasons
to look
at the barrio for direction. . ."

-JOSE ARMAS


NOVELS

Overleaf artwork by
Renee Candelaria Fletcher

NOVEL

Acosta, Oscar Zeta. *The Autobiography of a Brown Buffalo.* San Francisco: Straight Arrow Books, 1972.

A first as a fictionalized autobiography. A Chicano lawyer dissects his life story in a frank, daring and unnerving style. Unfolds his own experiences of alienation within his profession and sets out to find himself. In his existential search through time and space, he reminisces about his past while trying to give meaning to his present. Creates an interesting paradox: in seeking an authentic self, he mocks all personally related events, including himself, with incisive irony. Tends to reduce everything to sexual terms. Becomes aware of his identity as a writer. In coming to grips with himself, he defines his person: "I am Chicano by ancestry and a Brown Buffalo by choice." (p. 199) By "Brown Buffalo," Acosta makes reference to the tragedy of a people persecuted close to extinction. The book's boldness not only makes pleasant reading, but also manages to denude hushed truths and to criticize institutionalized social antagonisms. The novel projects an insight into many chaotic details of barrio life with a great deal of bold humor and candidness. Excellent work because of its captivating narrative and story.

________ *The Revolt of the Cockroach People.* San Francisco: Straight Arrow Books, 1973.

Essentially a continuation of *The Autobiography of a Brown Buffalo,* recreates an atmosphere of chaos through the technique of critical realism in documenting Los Angeles Movement activities between the years 1969 and 1972. The author, a *chingón* protagonist, glorifies and exaggerates his militant participation with Corky Gonzales and César Chávez within historically identifiable incidents. Portrays himself as a super lawyer with messianic qualities. Satirizes the Catholic Church, the double-standard legal system, government bureaucrats and police officials. Depicts barrio *costumbrismo* and its harsh realities. Creates a unique informal tone in telling the story which serves as a means to absorb the reader. Very blunt language and at times graffiti-style narration. Narrator of many faces in first person shares his secrets, irreverences and intimate experiences, swept by the needs of his people at a critical junction in American history. The allegorical title alludes to the inevitable impossibility of eliminating the unwanted downtrodden which is universalized to include peoples of the Third World. One of the few Chicano novels which limits itself strictly to an urban setting.

Anaya, Rudolfo A. *Bless Me, Ultima.* Berkeley, California: Quinto Sol Publications, Inc., 1972.

Winner of the second Annual Premio Quinto Sol National Literary Award in 1971. An unforgettable novel that takes place in northeastern New Mexico. Already becoming a classic for its uniqueness in story, narrative technique and structure. An author-narrator, in a prolonged flashback, recounts and relives autobiographical memories of his childhood, effectively reconstructing them from a child's candid perspective. The novel is centered around the *curandera* Ultima, "la Grande," and her young apprentice named Antonio Márez Luna, the protagonist. Represents an excellent example of oral history in print and a rich resevoir of myth and legend. Chicano-style magical realism of wizardry and dreams as dimensions of reality that foretell happenings and reveal otherwise unknown occurrences. Converts inexplicable phenomena into an ordinary order. Does not contain any social message of vindication because its purpose is highly poetic. Motifs and symbolism at times are increased in meaning; generally plurivalent in combining European and indigenous myths. Implies a need for formulating a new way of life through an eclectical syncretism of experiences: " 'every generation, every man is part of his past. He cannot escape it, but he may reform the old materials, make something new — .' " (p. 236) Anaya captures a collective subconsciousness with affection and respect by tapping a people's myths that coexist with their objective realities. Definitely one of the best artistic achievements by a Chicano writer in the genre of the novel.

________. *Heart of Aztlán*. Berkeley, California: Editorial Justa, 1976.

A novel that further probes into the spiritual identity of Aztlán and expands its meaning through multiple dimensions. Harsh barrio realities coexist with superstition, legend, myth, dreams and unexplained phenomena. A fragmented narration reflects social chaos, simultaneity of actions, parallel and contrasting lives. Within the main narrative appear fragments of a separate narration that encompasses an intra-reality, a sort of spiritual heartbeat of a people, a reflection of a beyond. Earthy symbolism gives this novel a sense of an archetype of a people's struggle to maintain its distinct identity. Necessity compels a family to move to the city and face its own disintegration in the family unit. Deals with the problems in adapting to a new environment, especially the change in roles: the mother becomes stronger proportionately to the father's becoming weaker and defeated. An old and blind fortune teller (symbolic for his ability to envision the unseen) enlightens Clemente Chávez of his responsibility as the chosen Messiah to lead his people. Similar to Moses, Clemente climbs a mountain — in a dream or mental descent — in search of the origins and essence of Aztlán. This awareness gives him purpose in life and he then sets out to lead his people to liberation. The rest of the work depicts the adolescent maturing process with poignant descriptions and convincing situations. Work balances the material dimensions with the spiritual aspects of a complex society which is moved by immediate circumstances and long traditions. Fulfills the two classical objectives: contains a social message and provides pleasurable reading.

NOVEL

Arias, Ron. *The Road to Tamazunchale.* Reno, Nevada: West Coast Poetry Review, 1975.

The Chicano novel here gains yet another dimension: first to be created entirely within the bounds of magical realism. Fantasy serves as the axis of the narrative. Brings to mind one literary masterpiece of the deathbed theme: Carlos Fuentes' *La muerte de Artemio Cruz.* Centered around Fausto Tejada's last living moments. In the forward, Tomás Rivera calls this "a creation of death;" better yet, Fausto imposes his will for living upon death through a mental process whereby he relives or invents episodes that satisfy his unbridled imagination. Superimposes fantasy on reality to create an air of ambiguity: time and space are dependent upon dreams and daydreams. Story is characterized by a power of association with rapid shifts of events (story within a story structure). Everything is made to be by simply thinking about it. All reality, past or present, becomes meshed into an anachronistic whole. Consequently Fausto makes a mental trip to Perú, breaks the time barrier into the Colonial period, races his car in Mexico, the dead are made to come to life, affectionately incorporates a Peruvian Indian, his flute and alpaca herd into his present state of mind. Objects are transformed before our very eyes: a hoe becomes a staff, a boy becomes a wizard, a cape becomes a bib. Perception is relative: one sees sheep, another sees alpacas; Fausto confuses Ana for Carmela. Reality is distorted: a 57 Impala is presented (inexistent until 1958); by comparison, Fausto (a fictitious character) becomes as real as Marlon Brando (a real but fictionalized character) all within an unreal setting (a movie set). Thus Arias establishes a vitalized twilight zone through the use of earthy dialogue. Fausto resembles Don Quixote: the latter aspired to be someone else, but the former doesn't want to keep from being what he is (note: Tejada brings to mind Quejada). Title alludes to the preparation for death where Fausto plans to invent and write what he hasn't accomplished while alive. Tamazunchale (a symbolic ascension) represents the beyond or a place where one can be what one wants to be. The novel is a giant step in Chicano narrative by combining fantasy with Chicano imagination.

Barrio, Raymond. *The Plum Plum Pickers.* Sunnyvale, California: Ventura Press, 1969.

The Chicano *Grapes of Wrath* but more within a mode of social realism. A first in Chicano character development: carefully avoids paper maché sociology by giving them multiple dimensions. Even secondary and stereotypic characters are not unidimensional. Documents in novel form the infra-human living conditions of migrant farmworkers in Santa Clara County (California). Effectively captures their hand-to-mouth existence. Plum picking serves as the stage within which a dialectical process of ideas and class relations is represented. Portrays victims and their circumstances; exploiters and their manipulations; sell-outs and their alienated greed. Sharply criticizes multi-million dollar agribusiness for worshipping its God: money. A kaleidoscopic image of sentiments constantly change throughout the plot: hate and love, tenderness and indifference, dreams and illusions, frustration and anguish all exchange hands in various moments. Lupe and Manuel are the most convincing characters. Manuel develops into an assertive man; Lupe's strength becomes manifested inward. His roots are in the land where he works; hers are in dreams and in nostalgic recollections of Mexico. Lupe nourishes her avocado tree of hope with dreams. Other characters also complement each other: Mr. Turner's exploitation is blatant while Mrs. Turner's is paternalistic; they differ in style but seek same end. An experimental technique predominates in a fragmented narration with frequent superimpositions of actions, thoughts, dreams, graffiti, posters and newspaper articles. One weakness is apparent in the dialgoues which, at times, seem artificial. In exposing the economic plight of farmworkers, often with an editorializing style, novel brings to mind the early twentieth century school of social and proletarian literature.

Chacón, Eusebio. *El hijo de la tempestad; Tras la tormenta la calma.* Santa Fe, New Mexico: Tipografía de "El Boletín Popular," 1892.

The earliest known publication (1892) that contains two short novels written in Spanish by a New Mexican. The first, *El hijo de la tempestad,* is a combination of folklore beliefs, *novela caballeresca* adventures and magical realism. The plot is driven by superstition and cause-and-effect relationships from naturalism. A mother dies giving birth to a son and the father gives him to a guardian gypsy woman. Despite the threats from evil spirits, the boy manages to grow up to become a leader of bandits roaming the countryside, imposing himself on female slaves and finally dying in battle. An apparent incoherence is primarily due to the free association of ideas, erratic appearances by various characters and frequent unbelievable events. Novel ends on a superstitious note whereby the evil captain and his gang are said to have received the punishment they deserved. The second novel, *Tras la tormenta la calma,* is a love story presented by a narrator who becomes involved with and interjects into the actions of his characters. Being of poor quality, this short work resembles a soap opera with its stock plot and characterization. The narrator proves to be the center of attention as he introduces characters, organizes the action, philosophizes on love and reveals his literary background (mentioning Don Quixote, Bécquer and his knowledge of Latin). Chacón's collection supports the theory that novels (or short fiction) written by Chicanos did exist in the nineteenth century.

Medina Robert C. *Two Ranges.* Las Cruces, New Mexico: Bronson Printing Co., 1974.

An autobiographical pseudonovel. Traces the life of the author-narrator from 1936-1974. In describing his trials and tribulations as a civil service employee with the U.S. Army, concentrates on the discriminatory policies in minority rank advancement. Although there are few technical experiments (for example, a reconstructed dramatic dialogue, poetry selections and a glossary of expressions in the middle of the book), its literary accomplishments leave much to be desired. Structure is erratic and lacks cohesiveness. A first person narration fails for its lack of penetration. All elements of the internal structure remain on the surface. Often uses faulty and choppy sentences that lack variety. Author demonstrates little imagination. This pseudonovel is deficient of any character development due to a strictly expository narration. Regretfully expresses stereotypic sociological concepts: "We Chicanos show emotions of getting our feelings hurt easily. We are a sentimental and clannish race, but have learned to suffer tribulations." (p. 89) The author unveils conservatively conformist attitudes with consistency: "The President of the United States' [Nixon] ideal of full opportunity for every citizen has almost become a reality. One of the greatest achievements towards this goal was his appointment of a person of our own heritage to serve as the Chairman of the cabinet committee on Equal Employment Opportunity." (pp. 160-161) In considering the evolution of the Chicano novel, this one takes a step backwards.

Méndez, Miguel M. *Peregrinos de Aztlán.* Tucson, Arizona: Editorial Peregrinos, 1974.

Méndez here creates *the* Chicano novel of the downtrodden. Ahistorical voices manifest themselves within a dialectical framework. Follows the mainstream of ultracontemporary experimental techniques. An architectonic novel which masterfully uses cinematographic montage and *racconto:* stream of consciousness, interior monologues, flashbacks, fragmented narrations, juxtaposition of past and present actions, dreams, multiple perspectives, parallel lives, several narrators, spatial leaps, dialogues, lyrical moments. Structure reflects chaos and demands a reordering or active participation by the reader. Different versions are often given for the same reality. An overwhelming complexity of a wide range of characters, social classes, language variations, mentalities and tones. An old Yaqui, Loreto Maldonado — like Ixca Cienfuegos in Carlos Fuentes' *La región más transparente* — gives structural unity, for example, being the converging point of a collective protagonist. The past is reconstructed through Loreto. Christian mythology reevaluated through Jesús de Belem: Christ loses his superstardom and is reduced to a mere man; the poor are symbolically crucified by anonymity. Title alludes to a perpetual search by pilgrims for a homeland they can call theirs: Aztlán. They are driven by hunger and suffering only to find shattered illusions. Situated in a gradual, labyrinthian and indefinable border, characters and actions oscillate from one place to another in depicting the crossroads of massive oppression. The long pilgrimage produces many victims. Méndez skillfully fuses history and myth. An insistent humor stands out: saves the tone from excessive seriousness and fibers the ideological position of critical realism. A rich reservoir of a people's different levels of language (caló, Spanglish and other *chicanismos)* provides the novel with a more global scope. Definitely the first most ambitious Chicano novel written in Spanish.

Morales, Alejandro. *Caras viejas y vino nuevo.* México: Joaquín Mortiz, 1975.

Naturalistic in focus, this novel's basic function is to document the violence and chaos of the hard-core barrio. Views it as an urban jungle. Title suggests a continuous vicious circle regarding the infra-human existence of marginal characters: "tecatos" or "místicos" and their families. Decadence rules whereby only alcohol, drugs and sex motivate. Characters are usually driven by impulse. The parallel but contrasting lives of Mateo and Julián emphasize the importance of family unity. Losing his mother causes Julián's degeneration. Decadence is illustrated through grotesque scenes and low eroticism. At times resorts to extremely blunt and unresourceful language. Totally written in Spanish, mixes different variations of barrio talk with *castizo* Spanish. Structurally organized into brief fragments or episodes in the form of montage with no single time or space. Utilizes contemporary experimental techniques: a persistent superimposition of events where there is no separation of dialogue from narrative, a free association of ideas, a series of flashbacks, interior monologues and shared narration by first person and omniscient narrators. The general chaos is compounded by the ambiguous use of "those," "here," unknown "he's," etc. Despite the many destructive elements, the omniscient narrator in the *Epílogo* indicates his desire to preserve the "good times." Represents another valuable step in the experimentation with novelistic techniques.

Rechy, John. *City of Night.* New York: Ballantine Books, 1963.

First novel by a Chicano to radiograph an underside reality, the gay world. Narrating from a first-person perspective, Rechy traces his protagonist's trajectory of alienation, which is due partly to his father's negativism and to his own weakness allowing himself to get trapped by the vicious circle of street life. Most of the action takes place at night, either in bedrooms, lonely streets, closed rooms or in the protagonist's mental encirclement. Resembling a type of amoral, existentialist *pícaro,* his adventures expose a subculture that lives on its own code of ethics and hierarchy. Although repetitious and monotonous at times, story demonstrates the decadent sameness of large cities such as New York, Los Angeles, San Francisco, Chicago and New Orleans. El Paso, his point of departure and final point of return, presents a paradoxical symbol: both destructive and tender, nevertheless the original self he cannot negate. The existential journey is an odyssey of disillusionment because he sets out to find a substitute for "Salvation," but experiences the symbolic death of the soul. The impersonality of urbanized centers only offers to turn him into an object for other's pleasures as a necessity to survive. The protagonist finally learns that he has no one but himself and that his original barrio reality, though small and imperfect, reflects a truer picture of who he is. This novel fundamentally dealing with the idea of "uninherited unfairness," serves as a cruel but discreet comment on society's influence on a young man (and his misgivings) as he tries to find himself.

________ *The Fourth Angel.* New York: The Viking Press, Inc., 1973.

A short novel that probes the motives and world of societal dropouts. Tells the story of four juveniles from distinct socio-economic backgrounds, and their inability to cope with individual realities. Constant states of depression and desolation induce them to desperately seek security, pleasure and momentary escape through drugs and by taking their frustrations out on others through cruelty. Although monotonous at times, narrative includes detailed and colorful descriptions of their drug "trips." These hallucinogenic scenes, in which their reality is transformed into happiness and euphoria, serve to contrast the real with the make-believe. Jerry, the fourth angel, is the only one who eventually copes with his personal circumstance, the death of his mother, without further aid of drugs. Characters are basically multidimensional although not as well developed as those of Rechy's other novels. Dialogues, characterized by a directness and bluntness, realistically reflect street language. Overall a readable and enticing work, again demonstrating the author's sympathetic portrayal (their character makeup, not their acts) of an ignored social sector.

________ *This Day's Death.* New York: Grove Press, Inc., 1969.

A psychological novel with strong social implications condemning an unjust legal system of double standards in its treatment of the economically deprived and homosexuals. Primarily concerned with the emotional and mental trauma suffered by Jim Gerard, a latent homosexual whose true character surfaces after having been wrongly convicted of a supposed sex crime. His mental anguish is further complicated by his relationship with his mother, an overprotective domineering woman who can only live through him. The protagonist finds himself caught between two inescapable forces; the mother as an internal force who exerts unvoiced influence; society as an external force which imposes norms upon a person's individual order. To effectively describe the flow of inner experience, author skillfully uses flashbacks, interior monologues, stream of consciousness, and superimposed perspectives, giving events the effect of simultaneity. The novel is divided into two distinct parts: the first which establishes the inner workings of Gerard (past and present are fused with a psychic time); the second presents his confrontations with the legal system through court proceedings (each event which led to his arrest is viewed from different but simultaneous perspectives). The title could reflect a dual symbol: society's destructive power and/or the metamorphosis from one lifestyle to another. This novel is a significant accomplishment for its narrative techniques by combining psychological realism with the dramatic realities of court proceedings.

Rivera, Tomás. *"...Y no se lo tragó la tierra" /"... And the earth did not part."* Translated into English by Herminio Ríos C. Berkeley, California: Quinto Sol Publications, Inc., 1971.

Winner of the first Annual Premio Quinto Sol National Literary Award in 1970. First Chicano novel to experiment with time, space and structure; incorporates narrative techniques popularized by modern world writers such as Joyce, Faulkner and Rulfo. Presents a rapid overview of fragmented lives as they once were. An outstanding quality is the vitalization of human reality based on everyday relationships of characters who are not classical archetypes but antiheroes of flesh-and-blood from the migrant stream. Climactic moments of ordinary lives are salvaged through the written word. Deep overtones of tragedy are the result of endless hardships and shattered illusions. This book is the reconstruction of a year, depicted as a vicious circle meant to be broken. Consists of 12 short episodes within a frame: an introductory chapter and a final one which recapitulates. Each episode, although independent, is introduced by a small literary sketch called a *vignette* — an incisive anecdote that prepares the reader and anticipates the subsequent episode — giving the work greater dimension through either contrast, parallelism, continuation or irrelevance. Narration of multiple perspectives: a first person recounting his experiences while relating those of others, an omniscient third person, interior monologues and a soliloquy. Point of departure establishes ambiguity between that which is real and dream-like. Consequently, main narrator in "Debajo de la casa," as the converging point, recollects and gives unity to the fragmented lives through a symbolic descent into his own consciousness. The house, representing culture, symbolically redeems the most basic institution of a people: "I would like to see all those people together. And if I had long enough arms, I could hug them all at the same time. I would like to talk with all of them again, and have them all together. But that could happen only in a dream. This is a good place because I can think about anything I want. One has to be alone in order to bring everyone together." (p. 176) This last chapter clearly unifies all apparently incoherent elements to shape this work into a novel. Undoubtedly one of the best artistic achievements by a Chicano novelist.

Romero, Orlando. *Nambé-Year One.* Berkeley, California: Tonatiuh International, Inc., 1976.

A fascinating work of magical realism in which the narrator-protagonist (Mateo Romero), a "stumbler into the worlds of dreams and illusions," (p. 64) recreates and immortalizes the intrahistory of the people of Nambé, a rural community in the Sangre de Cristo Mountains of northern New Mexico. Through a montage of mental digressions, dreams, interior monologues, free associations, letters and interpolated stories, the narrative evokes an ever-present vitality of human existence. Voices from the past are resurrected to give meaning to the here-and-now, thereby creating an atmosphere of legendary timelessness. Portrays a people's harmonious relationship with nature while searching for the mysteries and ideals of life, symbolized by the omnipresent figures of gypsies. Although an occasional social commentary surfaces, the primary objective here is poetic. Work is permeated with rich sensorial imagery which ennobles the commonplace — making it come alive — and transforms prose into poetry. As Mateo himself has wished it, the author composes a great symphony or paints a mural masterpiece reflecting the life of his people. (p. 172) Illustrated with fine sketches by Dennis Martínez.

Salas, Floyd. *Tattoo the Wicked Cross.* New York: Grove Press, Inc., 1967.

A paper maché parable about a supposedly young *pachuco* (actually just a punk) who is symbolically branded upon encountering a *pachuco* tattoo in his cell in a reform school. The distorted values of this hermetic environment impose themselves on the protagonist, Aaron D'Aragon. He becomes a victim of predestination in which his personal faults overtake his original goodness. He flourishes, negatively, in trying to become the supermacho who simply seeks an end through cowardly means. A pathological sense of vengeance, complicated by his haughtiness, leads him to self-destruction. He bypasses many opportunities to escape the moral web, but not even his girlfriend Judith's love can save him. Aaron's significance can be reduced to a rebel without a cause. A novel of mediocre value, paper maché sociology, and flat character development, meant to be read by an adolescent reader. Symbolism never gets off the ground because of a stagnant plot. Greatly suffers from faulty semblance of truth; doesn't do justice to a potentially interesting topic on *pachucos*. Reveals confused ethnic ties and conceptions among characters. Language is hardly representative of the environment and social groups depicted.

________ *What Now My Love*. New York: Grove Press, Inc., 1969.

A short novel about the drug underworld. Narrates the hasty fleeing of three characters to Mexico after a dope raid in Haight Ashbury, San Francisco. Their pathological insistence on finding drugs in Tijuana leads them to tragedy. Miles, a former boxer and felon who became a creative writing teacher, is the only possible connection with a Chicano reality: considers himself, non-obligingly, a "spic." Novel is plagued with many stereotypic attitudes and derogatory innuendos toward Mexicans. Dialogue is very direct and representative of street language. First person narration limits character development to Miles; others are uni-dimensional hippie types. Despite an action-filled plot, stands as a mediocre literary accomplishment.

Tenorio, Arthur. *Blessing From Above*. Las Vegas, New Mexico: West Las Vegas Schools' Press, 1971.

The first known Chicano science fiction novel. Resting on suspense, the main character, Nifty, comes to be known as an outer-space creature. Molded into an almost perfect being, Nifty's identity becomes a central issue to be solved, but the novel lags in action and scientific discourse, consequently, cluttering a potential character development. After his adoption by a missionary family in the jungle, Nifty quickly learns everything available to him which leads to obtaining a government position. Due to his humanitarian tendencies, he dedicates himself to developing food sources under the over-population threat. Serving as a mirror to human closed-mindedness and greed, the novel depicts rulers driven by power. The location is unknown or, better yet, fictional, as are all other geographical references. Man fights against man until they recognize a threat of invasion from spacemen. The work takes a light moralistic tone when these altruistic spacemen show earthmen their weaknesses. The sometimes lagging action is lineal and narrated from a third-person omniscient perspective. From the title, Nifty and the other spacemen are viewed as a blessing for their wisdom and good intentions. Unfortunately, work concentrates more on scientific knowledge than on human interrelationships and character development.

Vásquez, Richard. *Chicano*. Garden City, New York: Doubleday and Co., Inc., 1970.

Epic in character and Dostoyevskian in scope, novel presents sixty years of a family's history through generation tracing. Focuses on their geographical displacement and the resulting cultural effects such as confrontations and acculturation. Due to shattered illusions and perplexing setbacks, family progressively disintegrates with some of the members becoming prostitutes, perpetual drinkers and drug addicts. Family is meant to be typical, but as in most early Chicano novels, Vásquez' characters are flat, uni-dimensional and unconvincing. It seems inexcusable that the author would perpetuate stereotypic elements already present in American literature. Poorly interprets Chicano social realities. Represented a daring attempt in 1970 to portray a Chicano theme, but has since been superseded by better novels.

Villarreal, José Antonio. *Pocho.* Garden City, New York. Doubleday & Co., Inc., 1959.

A forerunner of the contemporary Chicano novel. Documents in narrative form the hardships experienced by Mexicans who left their native land to reside in the U.S. after the Mexican Revolution. Focus is on the eventual destruction of the Rubio family as a unit due to acculturation prior to World War II in Southern California. Juan (the father), an ex-revolutionary who turned farmworker, tries to retain his Mexican cultural values in rearing his family in an alienating land. Richard, the *pocho* of the novel, finds himself with an acute identity crisis: either adhering to his parental Mexican values or adopting new ones from his Anglo social milieu. The term *pocho* (a preclude to "Chicano" in Califas) is not used here derogatorily; refers to the assimilationist sentiment that prevailed among Chicanos in the 1940's and 1950's. This novel predates Movement conscience as expressed in later novels. Major weakness lies in language. Written entirely in English, Villarreal attempts to create the feeling of Spanish through the use of non-English syntax, thus producing a regrettable artificiality in both languages.

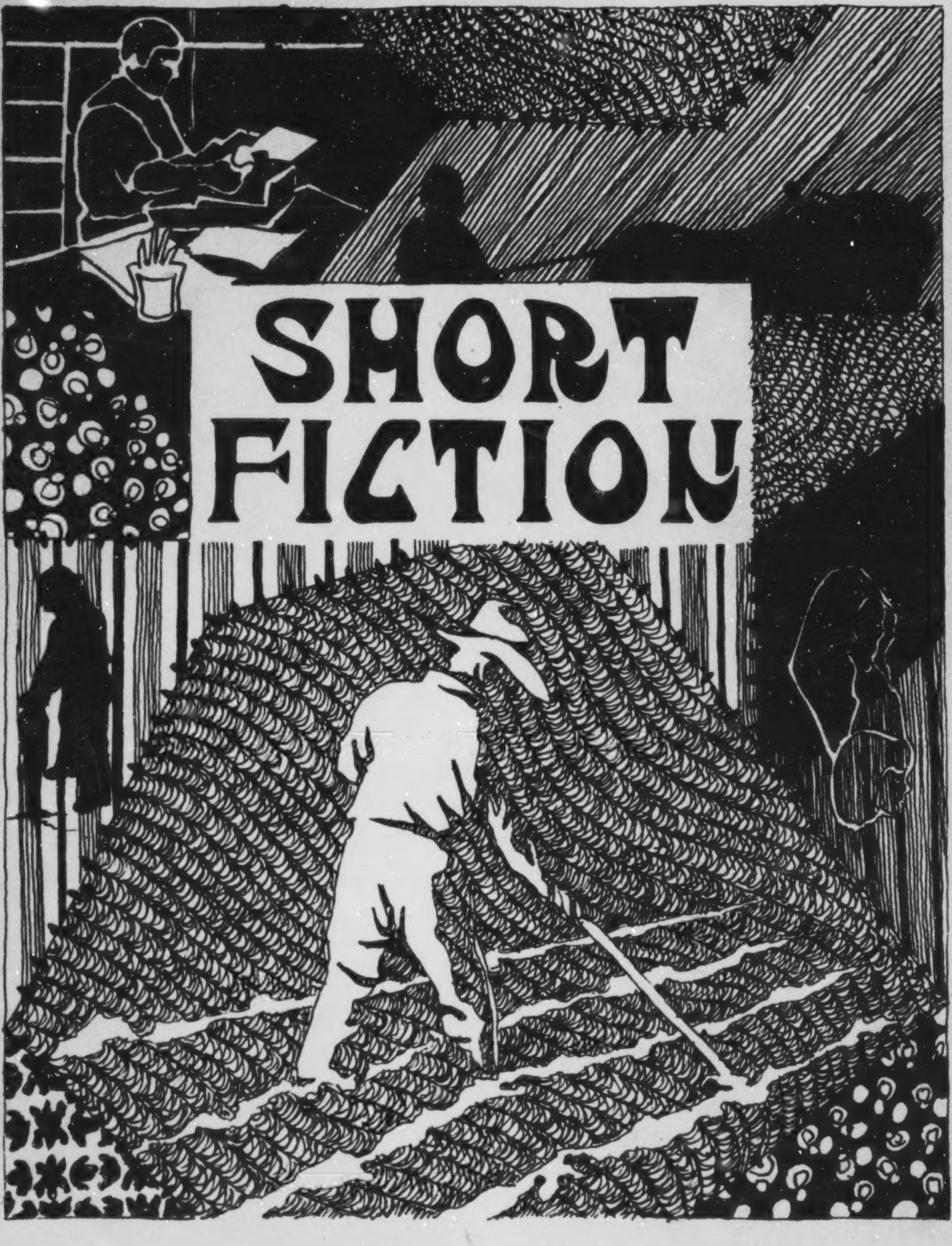
________ *The Fifth Horseman.* Garden City, New York: Doubleday & Co., Inc., 1974.

An historical novel that marks another first for Chicano literature: expands its literary space and thematics beyond the realm of Aztlán. Recounts the biography of Heraclio: from peon to his participation in the Mexican Revolution and final decision to immigrate to the U.S. Brings to mind Martín Luis Guzmán's *El águila y la serpiente* for its similar episodes. Within the Mexican Revolution theme, explores others such as machismo, the woman's sex role, the problems in defining a Mexican. Due to exaggerated characterization, the protagonist, a supposedly common but privileged and rebellious peon, stands out as a revolutionary super hero. As in *Pocho,* major weakness here is language. Dialogues do not correspond to respective characters; English, while syntactically arranged for a Spanish feeling, gives the narrative an artificial quality.

"WHAT BEAT IN MY BEING WAS JUST THE FACT OF BEING"
-RICARDO SANCHEZ

Villaseñor, Edmund. *Macho!* New York: Bantam Books, Inc., 1973.

Villaseñor, who intends to surprise the world with "the first great Chicano novel," achieves a successful failure. Plot is centered around a young Tarascan Indian who enters the U.S. illegally seeking material wealth. We follow the route of his melodramatic odyssey which is filled with exaggerated events. His short stay reveals close to nothing of what may be considered Chicano, except for his contact with confrontations between the United Farmworker's Union and growers. Flat and faulty characterizations simply lead to stereotypes. Definitely a man-centered novel in which Villaseñor elaborates a *machista* mystique. The author's many biases of cultural determinism overwhelm his creative talents, exhibiting damaging attitudes toward his Mexican culture in considering it traditional, static and out-dated. Structurally conventional, the only innovative element is found in the short anecdote-comments (preceding each chapter) for their socio-historical content. These short prechapters provide historical credibility to the story. The novel, however, appears to represent one of the most opportunistic efforts to exploit a new taste for Chicano themes.


SHORT
FICTION

Overleaf artwork by

Adelida Desolina Candelaria Marcotte

SHORT FICTION

Acosta Torres, José. *Cachito mío.* Berkeley, California: Quinto Sol Publications, Inc., 1973.

Fifteen variegated short stories that follow the exemplary tradition of Juan Ramón Jiménez' *Platero y yo* and Antoine de Saint Exupéry's *Le petit prince.* Its main source is Chicano oral tradition and Christian moral teachings. Expresses a need for universal love. A father sadly relates lifelong observations and gives advice from which his son, Cachito, may learn. The father aspires to preserve a basic appreciation for simple things. By obtaining this experiential wisdom, Cachito represents a hope for humanity. In being a refined work of poetic prose, it contemplates the subtle, lamentable and beautiful mysteries of life. Deals with varied themes: war, the heavens, life as an illusion, children word games, animals, language and bilingualism, death, angels and Mexican music. A refreshing contribution to Chicano literature in balancing simplicity and deep human concerns. A bilingual edition.

Chávez, Fray Angélico. *New Mexico Triptych.* Paterson, New Jersey: St. Anthony Guild Press, 1940.

An early publication of three short stories by a New Mexican priest. Written in lyrical prose and dealing with spiritual matters. Gives an insight into beliefs about angels, *penitentes* and deformed people. His stories offer many details about objects and life styles from New Mexico. Illustrated with fine *retablo*-type drawings by the author.

Hinojosa-S., Rolando R. *Estampas del valle y otras obras/Sketches of the Valley and Other Works.* Translated into English by Gustavo Valadez and José Reyna. Berkeley, California: Quinto Sol Publications, Inc., 1973.

Winner of the Third Annual Premio Quinto Sol National Literary Award, revitalizes a subgenre called *estampa,* originally developed by Julio Torri in Mexico. Similar to an episode, a description or an anecdote each *estampa* offers flashes of incisive, popular reality. These fragments are united into a collage or total picture of a fictitious Chicano valley. Captures the uniqueness in a long list of characters which were otherwise meant to be forgotten through time. Ennobles the distinctive qualities of a collective protagonist and the commonplace. Although generally characterized by a lack of conflict, the work is not sterile: a use of irony, satire and humor add vitality to the sketches. Narrative cohesiveness is gained through reappearances of characters, crisscrossing of their lives, and the location. Experiments with multiple perspectives: certain characters function as third and first-person narrators (for example, Jehú Malacara and Rafa Buenrostro). Narration at times creates an illusion of objectivity; when Rafa is in the process of describing the Maistro, he suddenly encounters him before our very eyes. An important landmark for its experimental endeavors in short fiction.

Navarro, J. L. *Blue Day on Main Street.* Berkeley, California: Quinto Sol Publications, Inc. 1973.

In this collection of 12 short stories and a one-act play, the author discloses many facets of Chicano existence in urban America. His primary concern is depicting youth in direct conflict with modern city life. They generally reject this life while recognizing the danger of being absorbed and degenerated. Plots and themes vary from zoot-suit/sailor confrontations of the early 40's to drug problems and socio-political awareness of the contemporary Chicano. The social realism which Navarro depicts is not easily surpassed by other Chicano writers. Work incorporates a wide variety of literary techniques and philosophical ideas. Through interior monologues, surrealistic impressions and dimension of fantasy, Navarro reproduces the mainstream of urban living within an existential framework. Illustrated by a drawing that is progressively completed in fragments to finally produce a distorted, dehumanized whole.

Rodríguez, Armando Rafael, editor. *The Gypsy Wagon: Un sancocho de cuentos sobre la experiencia chicana.* Los Angeles: Aztlán Publications, 1974.

Written by students and recent alumni of UCLA, the objective of this diverse selection of short fiction is to present a kaleidoscopic image of Chicano experience. Topics depicted range from existential discord to institutionalized social injustices. The variety of aspects and situations reflect an over-all heterogeneity. Chicano characters are usually portrayed as fatal victims of police errors and racism, as opportunistic sell-outs, drug users, *batos locos,* and students. Although each young writer projects his own particular perspective through style, characterization and plot dénouements, of special interest are Yolanda A. García's "Elipses" and Roberto Sifuentes' "One." Both stories exhibit innovative experimentation with narrative time through mental trips. A valuable contribution to fiction that further explores more avenues of expressing Chicano subjects and circumstances.

Trambley, Estela Portillo. *Rain of Scorpions and Other Writings.* Berkeley: Tonatiuh International, Inc. 1975.

An extraordinary accomplishment for being the first collection of short fiction published by a Chicana. Composed of ten variegated selections in which Chicano literary space is successfully expanded. Action takes place in various places: Aztlán, Paris and Mexico. A notable female perspective is prevalent throughout. Utilizes women as protagonists, portraying them as strong-willed, self-determined individuals, rebelling against traditional roles. The book is impregnated with philosophical overtones and elements of magical realism, suggesting a return to nature and indigenous values . At times reminiscent of Mark Twain's *Tom Sawyer* due to similar adventures. The title story symbolically alludes to poisonous gases emitted by industry upon the community of Smelter Town, U.S.A. A worthy contribution for its female perspective and its eclectic thematics.

Ulibarrí, Sabine R. *Tierra Amarilla: Stories of New Mexico/Cuentos de Nuevo México.* Translated into English by Thelma C. Nason. Albuquerque, New Mexico: University of New Mexico Press, 1971.

Six short stories related to the author's early experiences in an isolated, rural-pastoral setting of northern New Mexico (Tierra Amarilla). Each story marks a period of the narrator-protagonist's maturation. Narration is shared by two perspectives: a juxtaposition of a mature narrator as he also reenacts his own point of view as a youth. The past, either distant or recent, is judged and relived as it produces a different emotion through the passing of time. A definite progression exists: "Mi caballo mago" recreates an early fantasy; "El relleno de Dios" immortalizes a local figure; "Juan P." reveals the destructive power of an insular society; "Sábelo" turns fantasy into folklore; "Fragua sin fuego" criticizes social rejections; and "Hombre sin nombre" focuses on an existential identity crisis. In the latter story, actually a short novel, the narrator attempts to synthesize his being by what his father was and what he is trying to be. Poses a central question: what to reject or lose and what to become. A cultural tone of timelessness and humor make these stories vibrate with popular vitality.

> *" ¡¡ queremos justicia! !*
> *La mujer en pie de lucha:*
> *¡¡Y la hora es ya! ! "*
> *- DORINDA MORENO*

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Overleaf artwork by

Dino Carlo Candelaria

THEATRE

De León, Nephtalí. *5 plays.* Denver, Colorado: Totinem Publications, Inc., 1972.

A rarity in our literature: five plays by the same author. Main objective is to put Chicano expression into dramatic form. Author proposes to capture five distinct realities through a writer's creative liberties. Refutes the *pequeño-dios* concept with regard to a writer: "A writer is not very different from any other person. There is no mystery, no 'muse' that pays us special visit. The best poetry and theater is often heard in the streets." (p. 9) "The Death of Ernesto Nerios" presents a victimized death brought about by a joke. Ernesto, a barrio macho and drunk, is hardly a tragic hero. With "Chicanos: The Living and the Dead" De León establishes an unreal time with both the living and the dead in order to portray the discussion of what direction the Movement should take. Action is limited to a minimum but the contrasts compensate this by reuniting two historical figures, Che Guevara and Rubén Salazar, in a long discourse about revolutionary tactics. Uses techniques of estrangement: characters identified as "X" and "Y"; situates Che and Salazar in a balcony above the living; parallels the same topics by different groups of characters; allows audience participation. "Play Number 9" mixes a farsical board meeting scene with a young Chicano's meeting Prometheus. The latter becomes a source of inspiration in pursuing a social struggle. "The Judging of Man" is an *auto sacramental* which discusses in an abstract way the destiny of man through the use of symbolic characters; structured as a play beyond time and space. "The Flies" dramatizes a love triangle between fly characters and their constant threat of a superior force (Swat). The plays become progressively more abstract from number one to number five.

Garza, Roberto J., editor. *Contemporary Chicano Theatre.* Notre Dame, Indiana: University of Notre Dame Press, 1975.

This anthology on theatre offers the first substantial grouping of eight Chicano plays. A valuable introduction lays the cultural groundwork for understanding this unique theatre's development by providing its historical antecedents and its evolution. In "Los vendidos" Luis M. Valdez utilizes a social realism mode to dramatize a story of double-edged symbolism by focusing on sellouts and those actually being sold in a human swap meet. The inversion technique in which the human dummies are really human and the salesman of "used Mexicans," a robot, produces an effect of amazement after having erected clues to instill a social reality of relationships between relatives. The seven-scene play slowly acquires a definite ascension in symbolic qualities, thus converting human characters into symbols. "La Raza Pura, or Racial, Racial," an experimental but overdrawn comedy by Rubén Sierra, satirizes the "pure race" concept that exists in the United States. Its most outstanding feature is its rapid change of scenes in achieving a cinematographic kaleidoscope. Characters do not matter for their human qualities but for their importance as parts of an idea. Alurista's "Dawn" unfolds within a mythical framework. It reevaluates ancient Aztec symbols along with parallel characters invented by Carlos Fuentes (Pepsicóatl and Cocacóatl). Highly discoursive in nature, the play is meant more to be read than acted out. Dualities make the plot overly symbolic by promoting an optimistic regenerative cycle — even permitting Good to be born from Evil. "The Ultimate Pendejada" by Ysidro R. Macías demonstrates a mature critical approach by directing its criticism at Anglo way-of-life and a type of faddish *chicanismo.* The moral of the story is that identity is an internalized process which manifests itself outward. Two "Chicano converts" initially express confusion in rediscovering themselves, until a Chicano leader, symbolically named Chuey, tells them that the answers are within themselves. *Chicanismo,* then, is viewed from a totally contemporary perspective of the individual while avoiding the idealized romanticism. Macías' second play, "Mártir Montezuma," proposes an analagous version of the contemporary labor dispute of César Chávez but which is set in the early years (1529) of the conquest of Mexico by the Spaniards. Fundamentally didactic in nature, it centers around the possible failure of Montezuma's — likewise, Chávez' — nonviolent means of protest. The historical lesson is multifold: the parallel circumstances prove that history repeats itself, thus applicable to both historical periods. The Chicano Movement is considered as perhaps the last opportunity for a people to redeem itself in the name of justice. "No nos venceremos," a tragicomedy in Spanish by Roberto J. Garza, essentially deals with the affirmation of solidarity among five characters jailed for taking part in the "Revolution." All characters are generic prototypes and not individuals. By the title, the principal message postulates that a revolutionary spirit will remain strong if it is fortified from within. After realizing this, the prisoners choose to live on as an idea, thus accepting their own sacrifice to accomplish a long-range goal. The last play, "The Day of the Swallows," by Estela Portillo, is a character study of a powerful, domineering female who resembles the Spanish archetype, Doña Perfecta. Driven by her passions, this high priestess of a mysterious primitiveness reveals herself as a misanthropic lesbian. Once this fact is known, she prefers not to jeopardize her good reputation in the town by drowning herself in a lake. Although the anthology contains well-done works, it ignores some of the best theatre of allegory and of the absurd written by Chicanos.

Huerta, Jorge A., editor. *El Teatro de la Esperanza: An Anthology of Chicano Drama.* Goleta, California: El Teatro de la Esperanza, Inc., 1973.

A collection of seven short plays written by members of "El Teatro de la Esperanza." Represents a valuable resource for its notes on staging plays and for explaining how each is born. Generally, treats theatre as a poetic tool to effect change and awareness.

Joey Angel García's short *acto,* "Juan's Epitaph," based on slow motion movements with music accompaniment, aims to inform on police brutality. In "La trampa sin salida," Jaime Verdugo philosophizes on the one-way demands of American acculturation through a chaotic drama structure; depends excessively on impressionistic words that lose their impact due to constant repetition. "Pánfila la curandera," by Antonio López and El Teatro de la Esperanza, presents a popular Mexican/Chicano figure, *la curandera,* in contrasting popular medicinal beliefs and modern technology. Its composition is based on a Spanish *entremés.* The excellent production titled "Brujerías," by Rodrigo Duarte-Clark and El Teatro de la Esperanza, communicates the idea of why a people should rid itself of superstitions because they are figments of the imagination or man-made monsters. The dramatic effects used produce suspense in a captivating story. This play conveys the message of attaining a mental liberation. Frank Ramírez' "La bolsa negra" criticizes the greed among Chicanos that causes them to fight among themselves. The techniques used pertain to the mode of social realism in which the central message turns out to be more important than the enactment. In "Los pelados," Felipe Castro has created a dramatic platform with which to unite the Mexican and Chicano who struggle for the same jobs. Castro warns how exploitative forces separate a people into bickering subgroups. This *acto's* effectiveness lies in providing dimension between allegorical and realistic characters. A poem titled "Poema de un mexicano en Aztlán" by Juan Morales supports Castro's thematic contention in seeing the Mexican and the Chicano as one

people separated by an arbitrary border. The final play, "El renacimiento de Huitzilopochtli" by Jorge A. Huerta, mixes poetry with legend, discourse with myth. As a farce, this critical play relies on Aztec symbols, especially the war god named Huitzilopochtli who claims to be the sun of the Movement. Huerta shows the discrepancies between words and actions by having a narrator say one thing but having the characters act out another, thus producing what is termed "estrangement." In its written form, it proves to be more symbolic than the author would prefer. Overall, this collection of Chicano theatre serves as a testimony to a particular company's collective efforts and improvisation to create popular theatre with a social purpose.

Valdez, Luis and El Teatro Campesino. *Actos*. San Juan Bautista, California: Cucaracha Publications, 1971.

These nine plays form the best collection of Chicano theatre in a single work. They are products of a collective effort by the Teatro Campesino. Initially, meant to respond to specific political situations of the *campesino* and then evolved to cover more general social realities. A guerrilla theatre that grew out of itself in attempting to project a Chicano antiheroic ideological perspective. Serves as an instrument for *concientización* in order to achieve a socio-political catharsis and an aesthetic appreciation. Powered by dramatic techniques such as improvisation, breaking the separation of stage from audience, allowing the theatrical image to speak for itself through show-and-tell, representing a collective protagonist, emphasizing the importance of gestures (mime), destroying the illusion of reality (for example, the use of cardboard signs), multiplying meaning through double-edged symbolism (for example, in "Los vendidos" title alludes to what is sold and to sell-outs), having many-faced characters who play many roles, offering a thesis and a solution, resorting to humor and satire to leave an imprint of a serious message (laughter not for the sake of laughter), and drawing a distinction between theatre and reality in aspiring for the social message to transcend the stage so that the ideal may become a reality. Included is an invaluable introduction by Valdez in developing teatro theory: "Chicano theatre must be revolutionary in technique as well as content. It must be popular, subject to no other critics except the pueblo itself; but it must also educate the pueblo toward the appreciation of *social change*, on and off the stage. . . . The teatros must never get away from the Raza. . . . If the Raza will not come to the theater, then the theater must go to the Raza. This in the long run, will determine the shape, style content, spirit, and the form of el teatro chicano." (pp. 2-4) The term "acto" is chosen over "play" or "skit" for reflecting a more grassroots origin from Hispanic-indigenous traditions; it synthesizes an issue through group archetypes.

ANTHOLOGY

Overleaf artwork by
Renee Candelaria Fletcher

ANTHOLOGY

Alurista, et al. *Festival de Flor y Canto: An Anthology of Chicano Literature.* Los Angeles: University of Southern California Press,1976.

Initiates an annual endeavor to congregate Chicano artists throughout the United States for the purpose of promoting new writings and facilitating their publication. Through this Festival, a tradition has been established which will serve as a means to capture new artistic trends and literary evolution. It is an anthology of previously unpublished literature with an excellent representation of all genres. Greatly aids in bringing other anthologies up to date.

Arellano, Anselmo, editor. *Los pobladores nuevomexicanos y su poesía, 1889-1950.* Albuquerque, New Mexico: Pajarito Publications, 1976.

The only anthology of its kind which proves the existence of a literary expression written by Chicanos from northern New Mexico in the late nineteenth and first half of the twentieth century. Arellano has compiled this valuable collection from extremely diverse sources: magazines, newspaper and from old manuscripts of his ancestors and friends. Included among the identifiable poets are: Higinio Gonzales, Eleuterio Baca, Manual Salazar, José Inés García, Florencio Trujillo, Manuel Arellano, Alejandro Frésquez, Jesús H. Alarid, plus some women poets and other minor poets. This anthology lays the foundation for understanding the Spanish poetic tradition of the Southwest. Similar to Latin American *expresión popular,* it differs by revealing a cultural conflict with a foreign culture. Selections vary in subject matter: humor, eulogies, lyrical descriptions, love, anecdotes, mother, modern trends, religion, values, soldiers, etc. Represents an important source which provide an historical and literary perspective to the antecedents of Chicano poetry.

Chávez, Albert C., editor. *Yearnings.* West Haven, Connecticut: Pendulum Press, Inc., 1972.

A series of prose and poetry selections separated into sections according to theme, such as pride, hope, identity, protest, etc. Editor has apparently compiled these selections from Chicano high school students throughout the U.S. Writings encompass a wide spectrum of themes, but are short of being sound literary accomplishments. Often lack penetration, demonstrate very little conflict, romanticize excessively and tend toward the schematic. Glossary makes some totally misleading translations from Spanish. Nevertheless, valuable as a starting point for young writers.

Dwyer, Carlota Cárdenas de. *Chicano Voices.* **Boston: Houghton Mifflin Company, 1975.**

An anthology containing representative selections from most of the best-known Chicano writers. Directed to the beginner of Chicano literature, thereby covering all genres. A valuable collection because each selection is introduced by a brief comment of biographical and critical information. Work is divided into five basic areas: *La Raza,* The Barrio, the Chicana Woman, life and *La Causa.* If used as a text, also includes a helpful instructor's manual that provides supplementary material to the respective selections (for example, a summary, background information, possible discussion and essay questions). Contains a brief annotated bibliography divided into genres plus a section on miscellaneous teaching visual aids.

First Chicano Literary Prize, Irvine 1974-1975. Bogotá, Colombia: Ediciones El Dorado, S.A., 1975.

This collection presents the 1975 literary results of a contest conducted by the Department of Spanish and Portuguese from the University of California at Irvine. Reveals the prize winners and runners-up in short story and poetry among non-professional writers from the community and high schools. The first-prize winner in the short story section, "The Wetback" by Ron Arias (extracted directly from his novel *The Road to Tamazunchale*), represents an excellent account of story telling in which an old woman claims a young man's dead body for herself. The simple tale assumes deep philosophical overtones converting fantasy and imagination into the ultimate reality. The dead "wetback" fulfills the wishes of others until he also asserts his own individuality. "The Grey Dogs" by William Busic focuses on Greyhound buses and a deliberately ambiguous situation by poeticizing the social content of a conflict between farmworkers and scab labor. In "Cecilia" by Roman Ortiz, the narrator expresses an obsession with guilt of which he cannot rid himself. George Verdugo's ""F' and Independence" recreates a fieldhand's freely associated thoughts on his way to work early in the morning as they are described by an omniscient narrator. The protagonist's trip is more mental than spatial. "The Summer Collection" by Mario Rodríguez is a geneological study of reminiscences of a household dominated by Victorian values and the rebellious acts by various family members to the grandfather's attitude of resignation. Ana María Hernández gives a character study of a grandmother. In "A ver, hijo . . .," César A. González traces a family's development and hardships from the perspective of one of the children. In the poetry section, Rita Mendoza stresses thoughts and themes pertinent to men and women but from a woman's point of view; Frank A. Lostanau writes poetry powered by the sense of impressions, oftentimes illogical and absurd, other times extremely blunt within the antipoetic tradition; Lorenzo Calvillo Schmidt discloses the many inner images of her world of feelings by lyricizing social observations and personal experiences; William Busic sympathizes with the farmworker and creates an irony with regard to technology while white middle-class tourists visit the countryside during the weekend; Amalio Madueño emphasizes the sensorial aspects of an anecdote; Alejandro Murguía chants the epic movement of Mexicans and Puerto Ricans into California; Salvador Rodríguez del Pino renders a moving realization concerning a *campesino's* destiny and offers a seductive view of a graceful Chicana woman; Juan Luciano Ortiz explains how an Indian rebellion is overdue while he satirizes American idols; Rita Canales poeticizes the 1970 Chicano Moratorium in Los Angeles, analyzes the use and misuse of labels, and expresses an awareness of death; Alfred Arteaga develops surrealistic images within a variety of themes. The last winners are high school students: Leslie Luján O'Neal creates anecdotal poetry with which to allude to abstract questions and social concerns; Mary Guzmán questions norms and laments the loss of innocence. This collection displays a concrete example of how to promote, reward, and encourage the writings of upcoming authors.

> *"Mock the haggard Face of Fear so*
> *When I fall, my soul may Triumph in the*
> *Dust. . ."*
>
> *- JUDY A. LUCERO No.21918*

Flores, Joseph A., editor. *Songs & Dreams.* West Haven, Connecticut: Pendulum Press, Inc., 1972.

An anthology of prose and poetry that attempts to promote Chicano expression by young, perhaps up-coming authors. The editor includes many of his own writings, thus making the anthology unrepresentative. Work is divided into themes meant to celebrate life. Its value lies in the selections' anecdotal nature reflecting everyday Chicano existence, but oftentimes message remains on the surface. Some poetry is good, other mediocre. Anthology directed to an English-speaking reader who confronts expressions in Spanish as decorations. Admiral for its efforts to expose unknown authors.

Harth E., Dorothy and Lewis M. Baldwin, editors. *Voices of Aztlán: Chicano Literature of Today.* New York: New American Library, 1974.

Directed to a general English-speaking reader who can use this anthology as an introduction to Chicano literature. Makes use of brief translations of Spanish words and also contains introductory comments before presenting selections or excerpts from three genres (fiction, poetry, drama). Seems to keep a balance between well-established authors (Alurista, Abelardo, R. Sánchez, T. Rivera, L. Valdez) and lesser known ones (M. Suárez, A. Muro, M. Gómez, etc.). Editors try to bring together the best representative works, but neglect other important "classics."

Ludwig, Ed and James Santibáñez, editors. *The Chicanos: Mexican American Voices.* Baltimore: Penguin Books, Inc., 1971.

Principally dedicated to the essay. Contains various short stories and a chapter from Raymond Barrio's novel *The Plum Plum Pickers.* Daniel Garza situates his two short stories in a rural setting where Mexican cotton pickers, *pachucos* and Anglos coexist with noticeable friction. Amado Muro reconstructs his barrio and its people with a touch of idealization. Durango Mendoza focuses his plots around a husbandless family situation. Ricardo Dokey writes a provocative tragedy about a man who came close to having his ideals materialize, but which vanish suddenly after the death of his wife. Luis Valdez explains beginnings of El Teatro Campesino. James Santibáñez describes the significance of El Teatro Campesino through examples. Finally, Jesús Ascensión Arreola brings together material formerly published in journals and reviews.

Ortego, Philip D. *We Are Chicanos: An Anthology of Mexican-American Literature.* New York: Washington Square Press, 1973.

Philip Ortego, the editor and a highly respected critic, has collected a generally representative selection of all genres in Chicano expression. Divided into two basic parts, the work presents both expository and creative writings. The first part provides the educational, sociological, political, folkloric and historical background on which the second part, being of a literary content, is based. With respect to poetry, Ortego offers valuable critical comments: "What Chicano poetry portends, is a shift away from mainstream American poetry to a distinctly new poetics that embraces the politics and sociology of poetry as well as new linguistic parameters. Specifically, the new poetics is the result of the Chicano renaissance which played a conscious emphasis on the Chicano struggle for equality." (p. 148) Ortego proceeds to exemplify his theories with Movement poetry from well known poets such as Nephtalí de León, Abelardo, Ricardo Sánchez, Omar Salinas, Tino Villanueva. Also includes non-Movement poetry by José Antonio Navarro, Roberto Félix Salazar, Jane Limón, Tomás Rivera. In drama, Estela Portillo in "The Days of the Swallows" develops strong female characters, especially Josefa who resembles a Doña Perfecta matriarch model. Short fiction includes Daniel Garza's "Everybody knows Tobie," Raymond Barrio's "Lupe's Dream" (a chapter extracted from his novel *The Plum Plum Pickers)* and three lesser known short stories. The anthology's usefulness is further increased by the editor's introductory statements before each section.

Paredes, Américo and Raymundo Paredes, editors. *Mexican-American Authors.* Boston: Houghton Mifflin Company, 1972.

A survey of twelve authors and their writings which consist of folk ballads and *dichos,* short stories, nonfiction, poems and a play. Partially provides a brief history of Chicano expression within the past half century. Without specifying, editors here introduce some of the early frontiers of contemporary Chicano literature, most of whom form part of an "unknown generation." Entries are categorized into pre- and post-World War II periods. The former tend toward depicting rural settings in a romantic light as isolated pockets; the latter portrays current social conflicts in a urban locale (cities and barrios). In the first category, the attitude tends toward contemplating while in the second toward protesting. An important contribution to determine a history of Chicano literature.

Romano-V., Octavio I. and Herminio Ríos C., editors. *El Espejo/The Mirror: Selected Chicano Literature.* Fifth printing (revised). Berkeley, California: Quinto Sol Publications, 1972.

Considered the best anthology by most critics up to 1972. Became the most significant effort with first printing in 1969 to compile representative authors and their works. With revisions, the anthology's purpose has been multifold: to present current examples of quality writings; to establish major literary trends and the evolutionary process of Chicano art forms; to explore a people's creative sensitivity and to provide a mirror of artistic identity. Main emphasis is placed on fiction: excerpts from Rudolfo A. Anaya's *Bless Me, Ultima,* Sergio Elizondo's Chicano epic titled *Perros y antiperros,* Tomás Rivera's *". . . Y no se lo tragó la tierra"* and Rolando Hinojosa's *Estampas del valle y otras obras;* short stories by Octavio I. Romano-V. and Nick C. Vaca; theatre by Raquel Moreno and Estela Portillo; short episodes by Rudy Espinosa and Juan García; and finally a varied selection of poetry by José Montoya, Tomás Rivera, Jorge Alvarez, Ernie Padilla, Georgia Cobos, Tino Villanueva, Alurista, Rafael J. González and Octavio I. Romano-V.

Salinas, Luis Omar and Lillian Fraderman, editors. *From the Barrio: A Chicano Anthology.* San Francisco: Canfield Press, 1973.

Compiled in this anthology are selections from twenty-two Chicano writers. Includes poetry, short fiction, essay, drama, and segments of novels. Selections range from political concerns to basic cultural values and life styles, all exploring some facet of *chicanismo.* The book is divided into two sections titled "My Revolution" and "My House." First part stresses literature of social and political attitudes, may they be hostile and revolutionary or gentle and passive. Second part presents examples of a more intimate nature: cultural conflicts, identity crisis, barrio life style, love, etc. Contains good selections, but is generally unrepresentative. Ignores those authors who have contributed more to the making of Chicano literature, for example, Abelardo, Alurista, Tomás Rivera, Rudolfo Anaya, Corky Gonzales, and others.

> *"ya no quiero escribir*
> *de lo que veo sino de lo que sueño"*
> *- ABELARDO*

Shular, Antonia Castañeda, Tomás Ybarra-Frausto, and Joseph Sommers. *Literatura chicana: Texto y contexto / Chicano Literature: Text and Context.* Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1972.

Composed with the Chicano reader in mind. Explores Southwest literary tradition through Mexican-indigenous-Spanish classical works. Organized into the following major patterns of characteristics of Chicano experience with subdivisions: a social protest, the essence of culture and the migratory experience. A fourth unit claims to broaden the horizons of Southwest literature by relating it to a Latin American context in order to demonstrate varied points of contact whether in tone, mood, or theme. This seems a bit far-fetched in sight of the implication that Chicano literature is a branch of Latin American expression. Also includes chosen selections of Puerto Rican writings to show parallel and contrast with the second largest Spanish-speaking minority. Essentially views Chicano culture as a continuity built on a Mexican base. Importance of work lies in its attempt to establish certain antecedents or origins with which to better understand the context of Chicano literature. Contains numerous excerpts accompanied by their English translations.

Ulibarrí, Sabine R., editor and translator. *La fragua sin fuego/No Fire for the Forge*. Cerrillos, New Mexico: San Marcos Press, 1971.

This collection of short fiction and poetry, with the exception of title story written by the editor, represents an original effort by young New Mexican students from Ulibarrí's creative writing class at the University of New Mexico. Varying in theme and style, works almost always reflect nostalgic recollections of childhood experiences. Written in New Mexican Spanish vernacular. Approach is sincere, sensitive and sentimental. Ulibarrí introduces the collection with an exceptional preface in the form of a manifesto that expresses a strong desire to preserve autochthonous cultural elements.

Valdez, Luis and Stan Steiner, editors. *Aztlán: An Anthology of Mexican American Literature*. New York: Alfred A. Knopf, 1972.

An anthology with a major concentration on prose from the *Popol Vuh* to contemporary Chicano writings, including essays, short stories, letters, also some drama and poetry. However, lacks any mention of the novel. Follows a chronological development from pre-Conquest themes to present day issues, ranging from Aztec humanism and genesis of the Chicano to migrations, barrios, *La Causa,* women, Aztlán. Sees Chicano expression and thought as a direct result of Mexican cultural evolution. A useful introductory background to literature from an historical and sociological perspective.

LITERARY CRITICISM

Overleaf artwork by

Dino Carlo Candelaria

LITERARY CRITICISM

Cantú, Roberto, director. *Mester*. Biannual Journal. Los Angeles: Department of Spanish and Portuguese (UCLA).

Mester is included here because it offers many studies dedicated to Chicano literature even though that is not its primary function.

Vol. 4, No. 1: This particular volume contains a number of critical studies, poetry and excerpts from then unpublished books. Under the latter category, appear original drawings and poetry from Juan Felipe Herrera's book *Rebozos of love / we have woven / sudor de pueblo / on our back*, excerpts from Miguel Méndez' *Peregrinos de Aztlán* and two poems from Alurista's book to be called *Amerindia* (actually titled *Timespace Huracán)*. Other poetry selections are by Salvador Rodríguez del Pino and Aristeo Brito. Roberto Cantú offers a brief but incisive critical synopsis of *Bless Me, Ultima*. The critical essay on Chicano topics merit closer attention. In "Toward a Dialectic of Chicano Literature," Gustavo V. Segade approaches a people's literary creativity in terms of basic human relationships, given the geographical and spiritual situation in which they find themselves. His focus is mythic while viewing Chicano literature as an art powered by a dialectic. Juan Rodríguez traces the development and trajectory of the short story in a second essay, "El desarrollo del cuento chicano: Del folklore al tenebroso mundo del yo." He explains how the short story has transcended the political message to make an impression on art and reality. As a conclusion, he claims that the trajectory "se caracteriza por la interiorización subjetiva y la complicación estilística y temática. El cuento chicano en su madurez tiende más hacia la expresión que hacia la descripción de la realidad." (p. 12) In the third essay, "El chicano ante *El gaucho Martín Fierro:* Un redescubrimiento," Gerald L. Head relates from personal observations as a professor how and why Chicano students have identified with Martín Fierro. He recreates the historical, political, literary and social conditions that have contributed to make it conducive to "rediscover" *Martín Fierro* and to discover *Yo soy Joaquín,* attempting a comparative study of these two works with a concentration on the Argentine classic.

Vol. 4, No. 2: Osvaldo Romero's book review on *The Autobiography of the Brown Buffalo* by Oscar Zeta Acosta refers more to what the book implies than to what it actually contains. His comments discuss novelistic trends in Chicano literature within the limited space of a book review. Furthermore, he gives Acosta too much credit for supposedly universalizing the Chicano novel with this one work. The reviewer's literary judgments tend to be myopic by considering the mixture of real, imaginary and ideological times as a weakness, or that the novel is slow because it takes place in only five days.

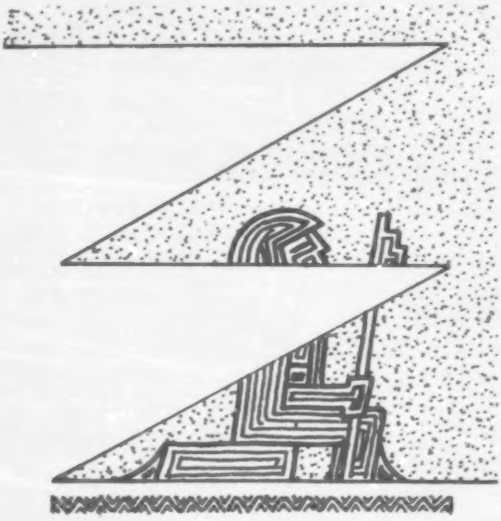
Vol. 5, No. 1: In a critical study "Acercamiento a cuatro relatos de '. . . *Y no se lo tragó la tierra*'," Juan Rodríguez renders an in-depth analysis of four stories from Tomás Rivera's novel. Basically approaching the work from a marxist perspective, he illustrates how the iconoclastic tone contributes to question set values, thereby arriving at an awareness that would eventually become political because the characters come to recognize the power structures that control their lives. Rodríguez makes an excellent observation when he discovers that the book's implication is clear: man is a creator of his own fears. Also included is a short story by Tomás Rivera titled "Los salamandros." Narrated from a first person perspective, the narrator recalls an incident of flight when he and his father were literally attacked by salamanders. The story turns philosophical when the eyes of the salamanders are equated to original death. Roberto Cantú, in "Estructura y sentido de lo onírico en *Bless Me, Ultima*," carefully dissects the multiple function and roles of dreams in Rudolfo Anaya's novel. A most comprehensive study, Cantú puts the dreams into three categories: 1) conflict and reconciliation, 2) destiny and becoming, and 3) prophecy and revelation. He probes many other symbols in order to explain the novel's meaning. Justo S. Alarcón's book review on Miguel Méndez' *Peregrinos de Aztlán* mentions the advantages and disadvantages of being written in Spanish. He gives a brief but complete critical view of theme, structure, technique, style, characterization, etc.

Vol. 5, No. 2: Inés H. Tovar in her study "'Roses are Rosas:' Juan Gómez-Quiñones — A Chicano Poet" gives a fairly exhaustive analysis of the poet's book, *5th and Grande Vista (Poems, 1960-1973)*. Organization and clarity make it a sound scholarly study besides offering critical observations on each section of the book. If there is a weakness, it is to be found in her excessive praising of the poet. A second article, "Los límites del costumbrismo en *Estampas del valle y otras obras*" by Luis María Brox, proposes the theory that Rolando Hinojosa's book is a "mundo cerrado" lacking conflict. He claims this type of *costumbrista* focus is inadequate for depicting Chicano realities because it tends to capture vital forces as static pictures. Such a theory merits close attention, but the critic contradicts himself by recognizing that not all of Hinojosa's book fits this general framework. This issue also includes two *estampas* from Hinojosa's newest book *Generaciones y semblanzas (entre diálogos y monólogos)* which continues his character and anecdote sketches but which reveals subtle comments of conflict. In a final book review on José Antonio Villarreal's *The Fifth Horseman*, Alejandro Morales contributes an accurate synopsis, but his comments about the language (". . . apropiado a los personajes y al momento histórico" p. 136) do not apply to all characters. His best observation is that Villarreal's novel ". . . ha abierto la puerta a nuevos temas y establecido otro nexo directo entre la literatura chicana y la mexicana." (p. 136)

* * *

Maldonado, Jesús. *Poesía chicana: Alurista, el mero chingón.* Seattle, Washington: Centro de Estudios Chicanos, University of Washington, 1971. (Chicano Monograph Series, no. 1)

Maldonado undertakes a greatly needed critical analysis of one of the best Chicano artist's poetry. His main concern is to probe into the subtle, complex and rhythmic qualities of Alurista's unique linguistic repertoire. By comparing other critic's opinions and observations, he accurately deciphers the nature of his imaginative expression, for example, the bilingual imagery. Maldonado's approach is truly creative by mixing Spanish, English and *caló* in his study; transcends conventional literary criticism in style through the incorporation of barrio-style casualness into a scholarly endeavor. Exceptional analysis, but simply too brief.



Moesser, Alba Irene. "*La literatura méjico-americana del suroeste de los Estados Unidos.*" Dissertation, University of Michigan, 1971.

This unpublished dissertation is an effort to research a literature for its "different" and "interesting" qualities. Its central focus, in being totally academic, oversees the literature's real uniqueness. Commits one fatal error: tries to study an unconventional expression from a conventional perspective. Reaches the thesis that "literatura méjico-americana" is a descendant and extension of Spanish literature. Consequently, only sees the Hispanic characteristics and those authors who most express themselves in those terms. Avoids analyzing the works of authors like Alurista; besides, demonstrates sketchy research because she doesn't mention Corky Gonzales, Abelardo, Tomás Rivera, Ricardo Sánchez and others already well known by 1971. Major contribution is in studying the early writers who professed a pride in the Spanish language such as Aurelio M. Espinosa, Arturo Campa, Américo Paredes, Fray Angélico Chávez, Sabine Ulibarrí. A possible valuable source for investigating the origins of Chicano literature.

Ortego, Philip D. "*Backgrounds of Mexican American Literature.*" Dissertation, University of New Mexico, 1971.

For its time, the most comprehensive study into the origins of Chicano literature. Its value lies in Ortego's highly eclectic approach in which he bases his conclusions on research from a wide spectrum of fields: American and Mexican literature, American-Mexican-Southwest histories, sociology, economic trends, educational statistics, Southwest folklore, etc. He accurately claims that our literature had its actual beginning in 1848 but that the Chicano Movement shaped it into what it is. His thesis is multifold: to define the amorphous body of literature, to refute the general negligence toward it, to explain the characteristics that make it unique, and to project its future direction. Undoubtedly offers the most detailed history of our literature by exploring contexts, mentalities and trends of different historical periods. Represents an excellent study because Ortego destroys myths — such as cultural determinism — and deromanticizes folklore.

Ortego, Philip D., Tomás Rivera and José R. Reyna. *New Voices in Literature: The Mexican American.* Edinburg, Texas: Pan American University, 1971.

A collection of critical studies read at a symposium in Texas by three well-known authors. Perhaps the earliest effort to publish criticism by Chicanos. Philip D. Ortego gives a brief history of Chicano literature through three means: provides a literary identity, explores its roots and examines specific examples. Explains the literature's uniqueness and autonomy in relation to American literature: different tone, structure, and atmosphere conditioned by culture and language. Considers Chicano poetry as an antithesis to Anglo expression because of the indigenous factor and influence. Declares a separation from the American literary mainstream due to a new poetics powered by a Renaissance. Tomás Rivera places the literature within a totally contemporary scope by alluding to the labyrinth, a man-made symbol of human condition. By inventing himself through the written word, the Chicano complements his will. Rivera poses excellent questions throughout his study and offers valuable observations in all genres. José R. Reyna discusses various approaches to Chicano folklore as an important source for understanding popular expression. He expands the general limitations given our folklore by refuting a strictly Hispanic orientation. Questions and updates antiquated approaches to folklore. Collection remains as an invaluable contribution to criticism.

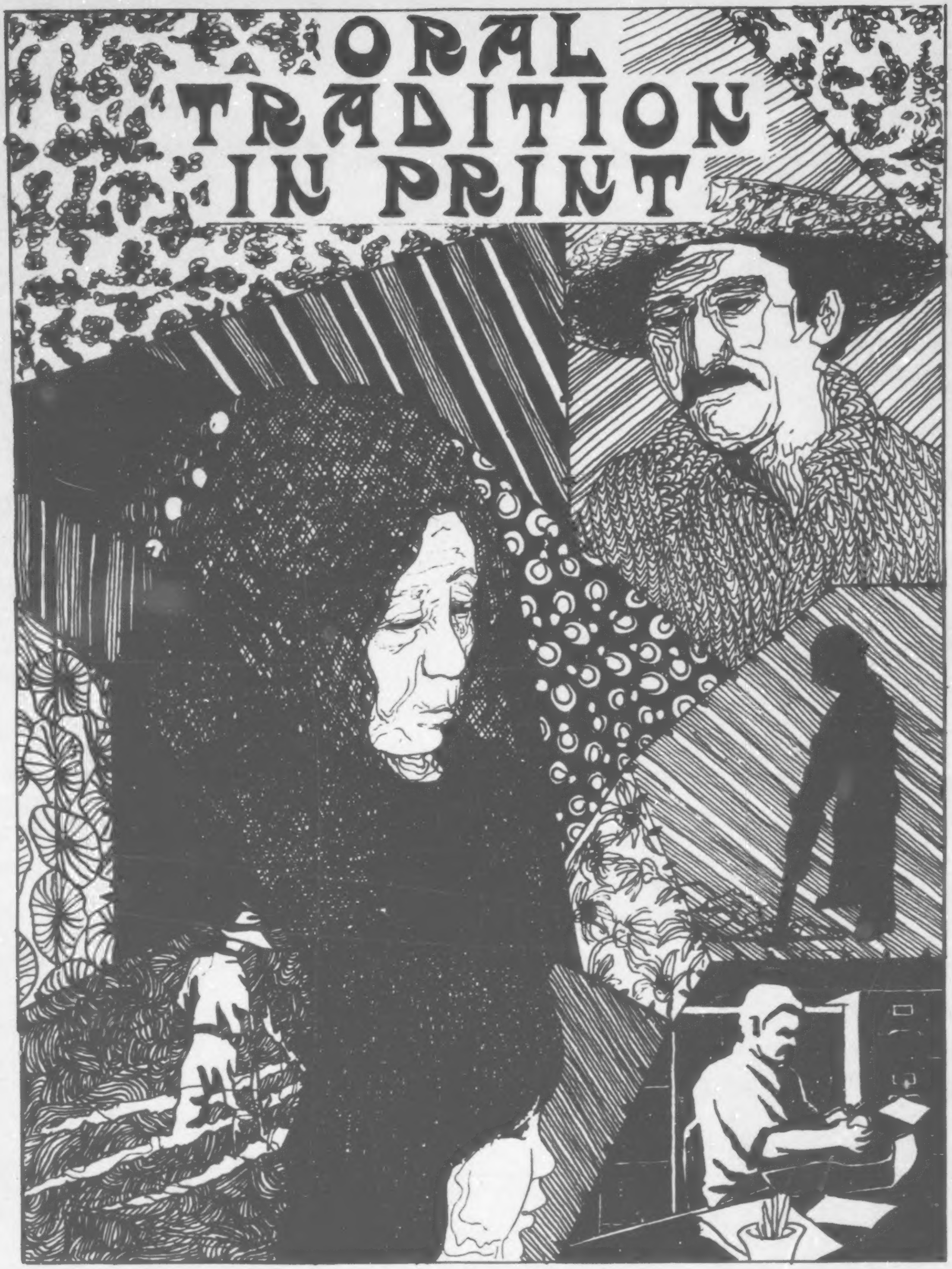
Robinson, Cecil. *With the Ears of Strangers: The Mexican in American Literature.* Tucson, Arizona: The University of Arizona Press, 1963.

An original work in literary history that introduces a new approach of analysis: probes basic racial and cultural themes in literature written by Anglo Americans in the nineteenth and twentieth centuries. Simultaneously handles diverse material from different academic disciplines with which to espose a history of stereotypes. Revolutionary in the academic world for its time (1963). Robinson's focus creates a new school of literary criticism. Outstanding technical tool to study fiction dealing with the Mexican and Mexican American. Fills a gap of inquiry never before attempted empirically. In addition, makes references to valuable sources of folklore that have been ignored. An objective survey of excellent scholarship.

Simmen, Edward, editor. *The Chicano: From Caricature to Self-Portrait.* Bergenfield, New Jersey: The New American Library, Inc., 1971.

The first comprehensive collection of short stories dealing entirely with Chicanos from a critical perspective. An indispensable literary history in anthology form that traces the image of Chicano characters in American short fiction (both by Anglos and Chicanos) from mid-nineteenth century to the present. Continues the critical tradition set by Cecil Robinson in *With the Ears of Strangers: The Mexican in American Literature (1963).* The short stories are made to correspond to the period in which they were written so as to show how attitudes of a specific historical period affected styles, portrayals and trends. Simmen states: "View of the Mexican American has been, if anything, certainly diverse. Sometimes it is tragic: sometimes comic. Occasionally the Mexican American is 'victorious,' but more often than not, he is defeated. Often he is mistreated; always, however, he is misunderstood." (p. 17) In early writings, the Chicano is generally viewed as a secondary character, contemplated from a distance, more closely compared to some exotic being or caricature: "picturesque and childlike figure, charming but shiftless, laughing but lazy, colorful but unwashed." (p. 1) Initial impressions reflect sentimental stereotypes, but never equal to Anglos. The Chicano character became progressively unpopular among fiction writers in latter nineteenth and early twentieth centuries. He is made to virtually disappear from American literature until the 1930's, perhaps as a result of the political estrangement between the U.S. and Mexico during the latter's tumultuous years of revolution. His characterization continued to be dependent, until World War II, on a limited Anglo perspective. Finally in the mid 1940's, Chicano self-expression began to assert itself through short fiction, marking the beginning of character development and penetration by Chicano writers. Simmen offers the opinion — more true in 1970 than today — that no Chicano has yet written anything that "tells it like it is" with the veracity of some Black writers. Makes a valuable contribution in studying the portrayal of the Chicano in American literature; however, inaccurately states out of blatant ignorance that ". . . neither the upper class Mexican-American nor the lower class laborer has produced literature: the former is not inclined; the latter is not equipped." (p. 25) Simmen at the publication date appears to be at least ten years behind in his reading.

ORAL TRADITION IN PRINT



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ORAL TRADITION IN PRINT

Arellano, Estevan, editor. *Entre verde y seco.* Dixon, New Mexico: La Academia de la Nueva Raza, 1972.

A unique collection reflecting northern New Mexican folk history. Captures the spirit of the area through relatively little stylizations. Entirely written in the Spanish dialect of the area. Basic objective is to express the setbacks of a people, which explains the symbolic antithesis in the title "Entre verde y seco." Divided into five distinct parts: 1) an introduction accompanied by an old poetic composition in the counterpoint tradition between "el café" and "el atole," the former representing European culture and the latter the indigenous; 2) a section called "La verdad y la vida" which contains time-tested themes and thoughts (e.g., pastoral life, harmonious coexistence with nature, marriage customs, folk remedies, land swindling lawyers, etc.), plus more contemporary matters such as Viet Nam, political promises and manipulations, newly adapted ballads, proverbs; 4) photos of original wood carvings; and 5) a glossary of standard Spanish equivalents to the regionalisms used. The book is well illustrated with drawings and sketches by Alberto Baros, and photographs by Estevan Arellano and Vicente Martínez.

Cobos, Rubén, editor. *Refranes españoles del suroeste/Spanish Proverbs of the Southwest.* Cerrillos, New Mexico: San Marcos Press, 1973.

An extensive collection of 1,697 proverbs of Mexican-Spanish origin that have survived in the Southwest. Compiled by Cobos over a period of many years with the aid of students from his various Southwestern Folklore classes at the University of New Mexico. Proverbs listed alphabetically followed by literal translation and English equivalent. Provides an insight into popular tradition.

Campa, Arthur L. *Spanish Folk Poetry in New Mexico.* Albuquerque, New Mexico: The University of New Mexico Press, 1946.

A book-length study and collection of ballads, popular poetry, and folk songs that have remained in New Mexico and Colorado as oral tradition. Most entries are variations of original sixteenth century Spanish *romances,* and modern Mexican *corridos.* Some are totally unique to the area. Work essentially updates and expands an earlier publication done by Aurelio Espinoza in 1915 ("Romancero nuevomejicano." *Revue Hispanique,* 35, 446-560). Includes Chicano versions of renowned ballad classics such as "Delgadina," "Gerineldo," "La dama y el pastor," "La esposa infiel," "El piojo y la liendre." Excellent folklore material.

López, José Timoteo, Edgardo Núñez and Roberto Lara Vialpando. *Breve reseña de la literatura hispana de Nuevo México y Colorado.* Juárez, Chihuahua: Imprenta Comercial, 1959.

An unprecedented, embryonic study that declares the existence of "hispano" literature. Written in 1959, work provides a brief history of Southwest literary tradition by alluding to all genres. Stresses the literature's remarkable survival within a linguistically intolerant, English-speaking country. Objective is to awaken an open love for literature written in Spanish among "hispanos" (Chicanos) and to inform general society of its value. Written from a Colorado-New Mexico perspective of the late 1950's: understands cultural nationalism to be "hispano" tradition. Includes a brief anthology of oral tradition, a bibliography and linguistic observations on Colorado-New Mexican Spanish.

Paredes, Américo. *With His Pistol in His Hand: A Border Ballad and Its Hero.* Austin, Texas: University of Texas Press, 1958.

A distinctly Chicano ballad of border conflict. Paredes includes all the known variants (ten) and provides introductory information regarding Gregorio Cortez as a legend and as a man. The last part is a study dedicated to analyzing specific aspects about the ballad. A well researched folklore study.

Perales, Alonso M. *La lechuza: Cuentos de mi barrio.* San Antonio, Texas: The Naylor Co., 1972.

Stories in Spanish that recount popular

traditions retained in the barrio. Focus is on the supernatural with the owl as the unifying element. Shows how barrio traditions are similar to those of other Spanish-speaking areas. Valuable for its folklore content more than for its literary endeavor.

Rael, Juan B., editor. *Cuentos españoles de Colorado y de Nuevo México.* 2 volumes. Stanford, California: The Stanford University Press, 1957.

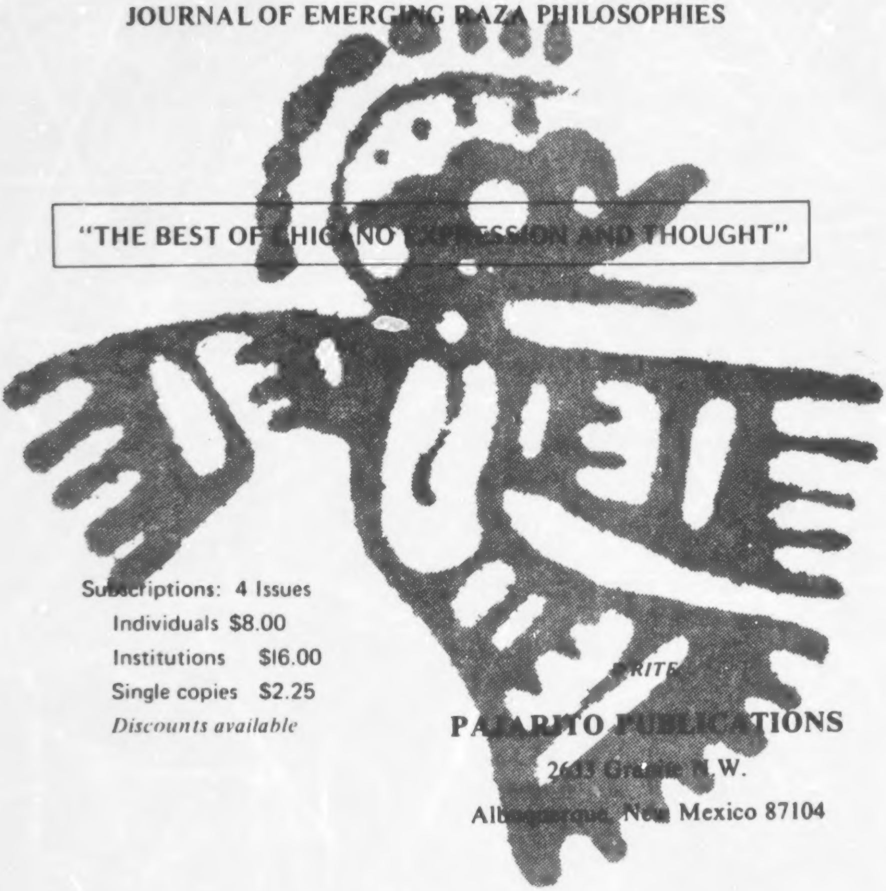
A two-volume compilation of short stories and tales of Hispanic origin from Colorado and New Mexico. Important for folklore studies, but also gives the reader an understanding of the subconscious traditions of creativity prevalent in the Southwest. The numerous tales constitute popular fantasies about giants, witches, thieves, rogues and clever animals revealing many an old superstition.

Robe, Stanley, editor. *Antología del saber popular; A Selection from Various Genres of Mexican Folklore Across Borders.* Los Angeles: Aztlán Publications, Inc., Chicano Studies Center (UCLA), 1971.

A comprehensive collection of 114 folklore items of Mexican origin compiled by graduate students of UCLA. All in Spanish but the introduction is in English. Wealth of material which provides a panoramic insight into Chicano popular expression. Contains selections from folklore, customs, riddles, *pastorelas,* proverbs, prayers, children's games and lullabies, verses, medicinal remedies, legends and beliefs. Well researched, diverse and immensely interesting.

DE COLORES

JOURNAL OF EMERGING RAZA PHILOSOPHIES



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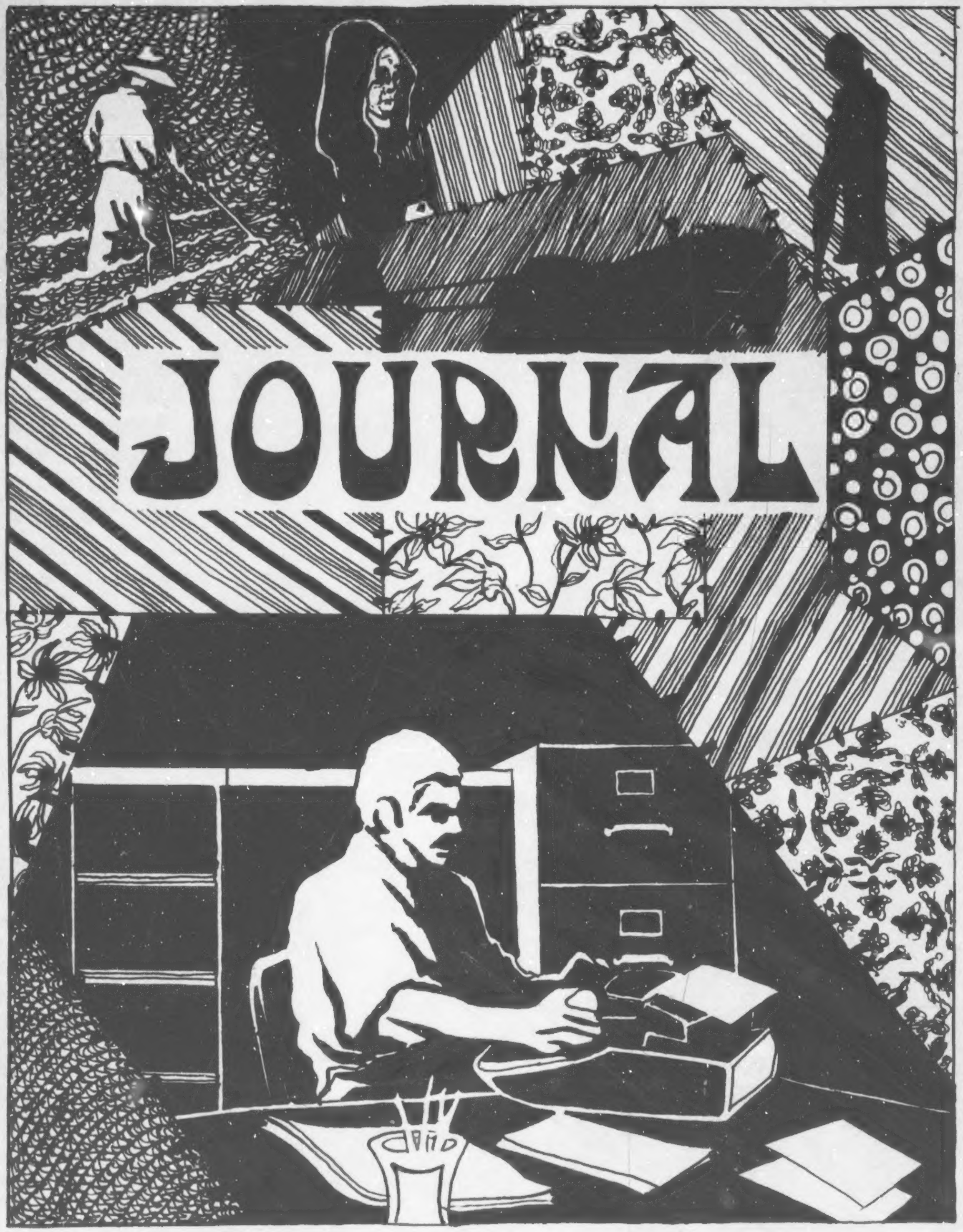
JOURNAL

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JOURNAL

Aztlán: Chicano Journal of the Social Sciences and the Arts. Biannual Journal. Los Angeles, California: Aztlán Publications, Chicano Studies Center (UCLA). Vol. 1, No. 1- (1970-).

Highly scholarly in focus, this journal is an invaluable resource on diverse subjects concerning the Chicano community and its relationship to macro-society. Its basic objective is to encourage and disseminate academic research, particularly concentrating on the social sciences. Our comments will be limited to those issues of *Aztlán* (and all subsequent Chicano journals) that contain literary selections of short fiction, poetry, drama, criticism, book reviews, interviews, etc.

Vol. 1, No. 2: In her study "Three Novels: An Analysis," Teresa McKenna analyzes the following novels according to structure, style and characterization: Richard Vásquez' *Chicano,* Raymond Barrio's *The Plum Plum Pickers* and Floyd Salas' *Tattoo the Wicked Cross.* She accurately claims that the three basically reflect an experiential approach to literature. Her efforts to do such a study are admirable but her conclusions often incorrect. She does a brief and clear style analysis of *Chicano.* With regard to *The Plum Plum Pickers,* her comments on characterization tend to be misleading and inexact because she overlooks the excellent character development in Lupe and Manuel; instead, she mentions Barrio's supposed inexpertness by supporting her point with a secondary character. McKenna's thematic explanations regarding *Tattoo the Wicked Cross* are worthy of consideration; however, her general impression of the novel is definitely questionable. Somehow she became overwhelmed by the paper maché sociology of the novel. The style admits a potential which is weakened by a fast narration that gallops so as to cover its faults. The critic is convinced by Salas' character development simply because there is one central protagonist, no matter how unconvincing he might be. Fortunately, the critic has fulfilled her purpose by creating a dialogue through criticism.

Vol. 2, No. 2: In a study titled "Chicano Theatre: A Background," Jorge A. Huerta briefly discusses the Hispanic and indigenous influences of Chicano theatre. Also gives an historical trajectory of El Teatro Campesino and explains the uniqueness of the *acto* as a form of expression. Emphasizes how El Teatro Campesino became the impetus and motivating force for later theatre groups.

Vol. 4, No. 1: Arturo Madrid-Barela provides a scholarly and penetrating study titled "In Search of the Authentic Pachuco: An Interpretative Essay." Through an eclectic approach, he examines the portrayal of the *pachuco* in various literary works from the 1940's to 1970. Traces this Chicano figure's image: from "sadomasochist," "delinquent," "parasite" and "victim" to "mythic avenger."

Vol. 6, No. 1: Roberto Sifuentes' book review introduces Juan Felipe Herrera's *Rebozos of love/we have woven/sudor de pueblos/on our back*. He accurately stresses the book's indigenous qualities.

Caracol. Monthly Journal. San Antonio, Texas: Christopher Press. Vol. 1, No. 1-(1974-).

A monthly quarterly put in magazine form for easier dissemination. It represents a literature oriented journal with the flexibility to include essays or miscellaneous material which might serve an immediate social issue. Becomes a helpful guide to measure Chicano creativity in all genres plus their concerns in non-literary matters.

Vol. 1, No. 1: This first issue contains various literary selections: Teresa González gives a report on the "Quinto Festival de los Teatros Chicanos" (which also included Latin American theatre groups) held in Mexico City in 1974; Alfredo de la Torre offers a preview chapter from his forthcoming novel, *El león salió de la jaula;* Mía García-Camarillo creates a five-part surrealistic rendition of a woman in the form of a skeleton and her child.

Vol. 1, No. 2: Among the few literary selections, Raymond González' poetry deals with the prison experience; Ernest Tootoosis' short story recreates the death dream of a supposed brother in which he says "In a strong dream the message is there to be told," (p. 16) Max Martínez' short story, "La Tacuachera," captures Chicano-Anglo confrontation in a local bar.

Vol. 1, No. 3: Mía García-Camarillo poeticizes sexuality and female sensuality. Sabino Garza portrays his circumstance in American society and his ideals within it. Alfredo de la Torre includes another chapter from his forthcoming novel, *El león salió de la jaula,* dealing with his military experience.

Vol. 1, No. 4: In a short story, José de Piedra (fictitious name) creates a dream in which he temporarily deceives the reader to think that the narrator is referring to a young lady with whom he falls in love, but it turns out to be a dog. In the poetry section, Gloria Guerrero writes about contrasting states of mind, and David Montejano explores the themes of creative inspiration, sex, human figures of time, and philosophizing anecdotes. Max Martínez depicts the fatal defense of a mother who confronts Texas rangers personally after they have killed her son. She kills one ranger but another kills her.

Vol. 1, No. 5: Contains numerous short story selections: Raúl Castillo centers his action around the separation of two childhood friends who later meet as two totally different individuals; Mía García-Camarillo's fantasy involves a holy man and his three followers in an aura of magical realism; Reyes Cárdenas offers a science fiction version of two *pachucos* encountering "La Flying Saucer" lady; Alfredo de la Torre includes yet another chapter from his novel *El león salió de la jaula.* Reyes

Cárdenas' surrealistic poetry freely covers contrasting topics and various geographic places. María Victoria Cárdenas concentrates on poetic bits of philosophy and aesthetics. This issue also includes an article by Jorge Velásquez concerning the development and operation of a theatre group from Texas, "Teatro de los Barrios."

Vol. 1, No. 6: César Augusto Martínez explains the unique qualities of Chicano art which cannot be approached according to standard academic terms due to the different set of values and experiences from which it is born. Reyes Cárdenas contributes a continuing chapter to his captivating story titled "Los Pachucos and La Flying Saucer" in which he combines historical characters with fictitious ones. The story progressively becomes a roaming adventure of the two *pachucos* and an outerspace lady. In his short story "Salamandra," Tomás Rivera transcends the local ambient with a final statement equating a salamander's eyes to original death. In the poetry section, Raúl Castillo demonstrates variety by dealing with various experimental techniques such as calligrams, verses in rhyme, short witty sayings, a personal letter, and philosophical notes in poetic form; Ramón Sánchez y Vásquez poeticizes sensuality of past times.

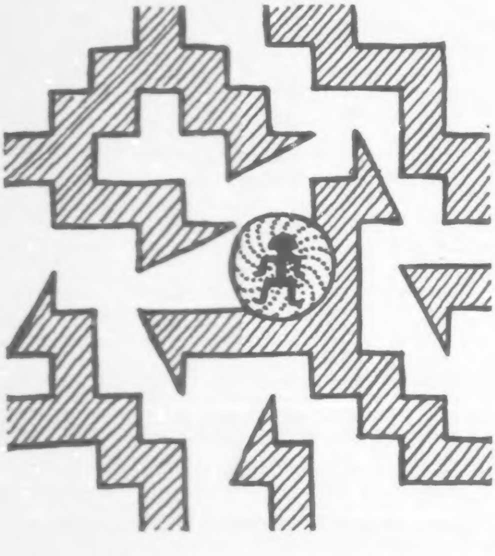
Vol. 1, No. 7: [illegible] an interview, Dr. Michael Moody lets R[illegible] Anaya speak about his background, [illegible] world-view in relation to the land, his concept of myth and legend, the profession of writing, symbolism in *Bless Me, Ultima* and some preview comments on his second novel. Amador Guerrero in a short story personifies marijuana with affection. The short story titled "Memorias" by Max Martínez depicts an old man who lives alone and gives meaning to his existence by recalling past conversations of hostility with his wife. To do this, Martínez resorts to the effective use of two simultaneous times. Alurista includes some of his newest poetry which attacks "Amerikka / kristianizante / kolonizante / kapitalizante," (p. 12) demythicizes fear, rejects dogmatism although accepts the dialectical process of history, and experiments with form through the use of calligrams. José Montalvo's poems give the appearance of logical letters more than poetry in an attempt to present problems considered already trite. In a short review, Reyes Cárdenas compares Chicano and Native American Indian poetry; however, his examples exceed his observations. Alfredo de la Torre continues introducing another chapter of his novel *El león salió de la jaula.*

Vol. 1, No. 8: In "A Quiet Intrusion," Roy Castillo captures what it feels to be an outsider in a military party. In "Ribbons of Glass," Raúl D. Tovares focuses on a barrio reality in which a man is killed and his loved one is left alone while having to contend with her pregnancy. Reyes Cárdenas again offers another chapter from his captivating story about two *pachucos* and "La Flying Saucer" lady. They end up on her planet and she describes how Pancho Villa was brought there and is now fighting a revolution. The same aura of science fiction and absurdity continues. The poetry selections include Rudy Ortiz' "Bits and Pieces" which captures the disintegrating effect of macrosociety, Ramón Tijerina's "Versos" which points out man's deception of relying on science, Juan Antonio Montoya's "Joy Ride" which describes the trip on the way to Michigan, Cecilio García-Camarillo's "Manchas negras" which paints a fragmented word picture, Raymond González' "The Fatalists" which is more oratorical than poetic, Reyes Cárdenas' "Delano" which personifies Delano and pleads for love, otherwise ". . . your feelings become raisins," (p. 20) Shifra Raffel's "Dream" in which she prefers death, Ramón Vásquez y Sánchez' "My Loves" which playfully depicts a man falling short in his flirts with a woman, Alurista's "In La Kech" which contains the philosophical concept of a double identity, and Gloria Gonzales' "Qué esperas" which deals with a woman's difficulty and uncertainty in rearing children and counting on a useless husband. Finally, Charlie de la Peña's short story presents a dreamer in a bus.

Vol. 1, No. 9: In this issue, Carlos de la Peña includes a short series of sketches. Pedro I. Nava writes lyrical poetry and a brief interior monologue in the form of a short story. Luis Valdez is interviewed concerning the new theatrical tendencies of El Teatro Campesino. Abel Reyna's poetry covers a wide spectrum of themes from depicting a barrio character to philosophizing on life. Abelardo Delgado promotes a degree of optimism in a revolution despite the current cynicism. Raúl Tovares' "The Last Train Ride" represents fantasy in which the protagonist is pursued but escapes by boarding a train of death. With a fragmented narration, Bernardino Verástique creates a short story of a poetic psychological characterization. Reyes Cárdenas presents another chapter of "Los Pachucos and La Flying Saucer" in which the revolution — against warriors called Mariachis — continues.

Vol. 1, No. 10: In her critical study, Carlota Cárdenas de Dwyer establishes important points of reference from which one can begin to understand Chicano literature. For example, she gives the theories on the derivation of "Chicano," the language used by Chicanos, the audience for which this literature is written, and other introductory comments on its nature. Also included are various selections of anti-war poetry written by high school students. Tomás Rivera's short story represents a parody of Borges in Borges' terms, that is, mixes abstract philosophical concepts so much that one of the main characters becomes nauseous. We assume his condition is produced from over-philosophizing. Alfredo de la Torre contributes another chapter from his forthcoming novel, but this time he situates his action in the Astrodome and in an alienating bar atmosphere. In the first part of "Nisio and Shula," Mía García-Camarillo introduces one of the protagonists of Italian origin who leaves his native town and goes on a personal odyssey, joins the circus and goes to Arabia to make money camel driving. In the poetry section, Nephtalí de León frequently resorts to plastic imagery to create a surrealistic poetic world. Ricardo Sánchez offers a homage to the new liberated woman hoping she will express herself according to her potential.

Vol. 1, No. 11: Reyes Cárdenas gives interesting tidbits on Floricanto II held in Austin, Texas. Poetry by Luis Elizondo is powered by irony and fragmented pieces of incongruous elements and inverted symbols. Poems by María Leonor Rubalcaba tend to be a confession of personal feelings. There is also a section of short poetry selections by numerous authors. Abel Reyna's literary piece resembles a sketch more than a short story. Juan Montoya's fictional prose captures an inner dimension of migrant workers in the midst of their toils. Mía García-Camarillo continues the nomadic life of Nisio with some deer hunters. The last short story, "El pedo" by Rafael I. Torres, is written in a *bato loco* dialect about a gang fight.



Vol. 1, No. 12: Nephtalí de León contributes a story for children about a *chicanito* whose ambition in life is to catch the sun. Among the poetry selections, Ralph Cruz Castillo includes poems with an existential message; Pedro Ortiz Vásquez prefers to poeticize anecdotes; Raymond González manifests thoughts of nothingness and hate; Wile Pérez has a liking for dealing with Villa and Zapata as contemporary figures; Roberto Pérez Díaz creates fragments with word pictures; Tigre (Raymundo Pérez) denounces the hypocrisy of American history with three poems of a militant ethnic ideology; Carlos Morton expresses urban experience and his love for his Raza; Abel Garza experiments with form by using couplets and *haikus* from a Chicano perspective.

Vol. 2, No. 1: "Racist Rag," a short play by Carlos Morton, deals with the loneliness and desolation of a racist cop in a drunken stupor. José Armas' "El loco Valdez" is about a Chicano student who turned revolutionary. Two excerpts from Rolando Hinojosa-Smith's forthcoming novel portray different incidents in the lives of Klail City residents. "Pancho," a short story by Wile Pérez presents the harsh reality of a Chicano hooked on heroin and being turned in by the narcotic agent who introduced him to it. In Wile Pérez' "Paseo mexicano," a young Chicano returns disappointed from Mexico after having gone there in search of an identity. José B. Flores' poetry treats the daily trauma of migrant workers and Luis Elizondo introduces low-keyed poems of an existential nature. Also includes numerous authors with brief selections by Bernardo Verastique, Ricardo Sánchez, Chelo Avila, Pedro Nava and Cecilio García-Camarillo.

Vol. 2, No. 2: In "Con huevos y agua de fregar" by Arturo Garatusa, a protagonist feels that he is not discriminated against despite his earning only one dollar an hour. "Aquella noche" by Abel Reyna, are memories about an old friendship. Nephtalí de León's "Los Tres Little Pigs" gives the tale a social significance by presenting the characters as nonconformist rebels living in a decadent society. Rolando Hinojosa-Smith offers another excerpt from his new book. In his review, Reyes Cárdenas discusses the universality and directness of Abelardo's *It's Cold: 52 Cold Thought Poems.* Wile Pérez' "Notes on Chicano Poetry" comments on the uniqueness of Chicano poetry for its language combinations, but overly emphasizes different poets' biography. Carmen Tafolla poeticizes realities of the downtrodden and poems by Angela Ramírez reflect personal experiences.

Vol. 2, No. 3: Presents an excerpt from Alfredo de la Torre's novel dealing with the migrant experience. In "Tamales," Nephtalí de León gives a humorous account about the life and death of Tamales, masterful creator of the tamal. Arturo Garatusa's "El viejo Taylor" is a monologue of an unwanted, illegitimate son bidding farewell to his hated but dying father. In poetry, Raúl Salinas pays tribute to Cuba and to Mount Rainier; Manzanar poeticizes the prison experience and denounces blind justice. Also features a continuing story, "Nisio and Shula," which develops characterization within a science fiction framework.

Vol. 2, No. 4: Ron Arias' short story "Helping the poor" satirizes the bureaucratic hierarchy of big business. Surrealism and eroticism permeate Carlos Morton's short story titled "The Hunter." In an article about Chicano theatre, Abel Garza defines and gives his opinions as to its function. Poetry by Judy Salinas converges on the man/woman relationship; Juan Montoya laments the present status of Chicanos; and Nephtalí de León eulogizes *Caracol* on its first anniversary. Also features single poems by Víctor Guerra, Cecilio García-Camarillo, Orlando W. Martínez, Pedro I. Nava, Gustavo Olivares, Jr., and James Cody.

Vol. 2, No. 5: A story by Ron Arias entitled "Perros" toys with the idea of what Chicano art is and should be. Carlos Morton's "Buzzardville" is a short dramatic satire about Chicano-redneck confrontations. Part six of Mía García-Camarillo's novelette "Nisio and Shula" portrays its protagonists establishing their home in a cave. In poetry, Panta includes some well constructed love poems; Gregorio Barrios writes graffiti-style verses depicting *bato loco* realities; and Richard Jasso offers social poetry denouncing Anglo society.

Vol. 2, No. 7: Introduces a short story by Bernice Zamora which delves into the lives of mental patients in state institutions. In "A las 3 de la mañana" by Estevan Arellano, a first-person narrator poetically portrays death as a woman awaiting him. Dr. Saúl Sánchez' story subtley criticizes the cultural irrelevancy of American education while depicting a Chicanito's first experiences in school. In "Lost," Amador Guerrero presents the emotional changes suffered by a Chicano after his girlfriend left him. This issue also provides diverse poetry selections by numerous poets.

Vol. 2, No. 8: In chapter six of "Los pachucos and La Flying Saucer," by Reyes

Cárdenas, the characters find themselves learning poetry and making low-riders from bubbles in the poetry commune of Gogogirl. In a story by Saúl Sánchez a young boy has difficulty relating to school and eventually drops out. James Cody presents a modernized Chicano version of a Tonkawa Indian tale entitled "Coyote and Rabbit." Max Martínez' article "The Chicano in Gringo Literature" presents a brief trajectory of how the Anglo has portrayed the Chicano in American literature from the 1850's to the present. In interviewing Abelardo Delgado, Donaldo Urioste pinpoints the poet's concept of the barrio as a social and poetic reality. Poetry by Abelardo Delgado reflects his altruism, compassion and humanistic tendencies. Manzanar offers two finely sculptured poems around the theme of loneliness and Inez Hernández Tovar pays homage to the Chicano man in a sense of brotherhood. This issue also includes various poetry and prose selections from Cristal City (Texas) high school students.

Vol. 2, No. 9: Includes a children's story about a little girl's encounter with a leprechaun by seven-year old Shifra Raffel. In "Fresh Tomato Soup," Nephtalí de León contrasts the harsh realities of farmworkers to television reality. Abelardo delineates his *ars poética* in "Poetry as a New Source of Energy." In his article, Max Martínez discusses the importance of a Chicano critic's role for the survival and permanence of Chicano literature. Poems by Reyes Cárdenas tenderly ennoble the commonplace. "Westside Images: Old and New" by Edmundo Rodríguez contrasts pre- and post-Chicano Movement realities. In other poetry selections, José Montalvo humorously pays tribute to the frijol (bean) and Estevan Arellano symbolically stylizes death.

Vol. 2, No. 11: In "Abuela," José Montoya uses a stream-of-consciousness technique to develop a story treating the deathbed theme. Alurista experiments with narrative points of view in "Moisés come caca de toro," a short story about a *tecato*. Issue is principally dedicated to poetry: Tomás Calderón's angry voice manifests social and surrealistic images; Inez Hernández Tovar poeticizes her former relationship with a man; Orlando W. Martínez writes low-keyed Movement poetry with an emphasis on the Mayan culture; and José Olvera includes personal messages with a social content.

Vol. 2, No. 12: José R. García's short story "En carne propia" follows the narrative within a narrative structure and debates the existence of police brutality. In "Monologue of the Bolivian Major," Max Martínez depicts the captor of Che Guevara as a man sympathetic to the revolutionary's cause and ideals. In the poetry section, Margarita Cota Cárdenas includes powerful expression in affirming a woman's identity while seeking to break away from traditional roles; Nick Martínez displays optimism in poems written while in prison; Raymundo "Tigre" Pérez includes social poetry with a predominantly melancholic tone; and María Ferdín generates the idealism typical of an innocent high school student.

De Colores: Journal of Emerging Raza Philosophies. Quarterly Journal. Albuquerque, New Mexico: Pajarito Publications. Vol. 1, No. 1-(1973-).

A community oriented quarterly whose primary function is to be a vehicle for filtering education back into the *barrios*. Provides a forum of emerging philosophies by Chicanos and for Chicanos. Serving as a mirror of self-criticism, it also evaluates possible alternatives while examining contemporary issues and themes affecting Raza. Eclectic but practical in its approach, this journal as a general policy strives to reach a diverse reading public. Offers excellent variety in assorted topics and frequent special issues that concentrate on a single subject (i.e., literature, la chicana, art, los *pintos*, ect.). A must for anyone interested in a journal which aims to reflect the wide spectrum of Chicano experience.

Vol. 1, No. 1: Found in this first issue are literary selections from three Chicano writers. Heuricus Pacheco's poetry relates his personal circumstances to the awareness of a people's struggle for survival in a land which considers them alien. In "Fuente o Noria: Soul/Mind Journey," an experimental selection combining prose and poetry, Ricardo Sánchez creates a dialogue within a counterpoint framework to discuss Movement dogmatism, function of art and artist, and their respective relationship to liberation. Judy A. Lucero's moving poetic voice gives an insight into the loneliness and mental anguish suffered by a mother in prison.

Vol. 1, No. 2: Mainly dedicated to the essay, this issue has few literary selections: Quiché poetry from *Popol Vuh* and *Huehuetlatolli;* a poem by Mónica Zamora concerned with losing her culture and a poem by a poet with a pseudonym (J. Casimiro) who discusses satirically where the revolution went.

Vol. 1, No. 3: Includes poetry and ballads by Manuel Arellano (1861-1944) using traditional Spanish versification. Ricardo Sánchez' poetic expression becomes more nostalgic, tender and somewhat lyrical.

Vol. 1, No. 4: This special issue consists of four critical studies presented at the First National Symposium on Chicano Literature held at Highlands University (Las Vegas, New Mexico), 1974. In "National Character vs. Universality in Chicano Poetry," Sylvia Alicia Gonzales establishes that Chicano expression is, in effect, a manifestation of universality by, first, seeking a cultural identity and then asserting it. Universality is determined by the introspective process which expresses personal or private experience. Chicano "national character" was initially sought by recognizing Mexican roots, but more and more explores its own immediate circumstances of here and now. Juan Bruce-Novoa's study "The Space of Chicano Literature" lays the foundation for understanding Chicano literature as part of the universal act of creation from a philosophical perspective. Originality then is viewed as sameness: "sharing the same characteristics of continuity: atemporal, non-divisive simultaneity." (p. 28) Bruce-Novoa sees literature as a desire to salvage the images of a people's intrahistory. He analyzes the following works in the context of the theories presented: *Yo soy Joaquín, . . . Y no se lo tragó la tierra, Bless Me, Ultima* and the poem "Ñagaza" by Ricardo Sánchez. The third article, "La prosa chicana: Tres epígonos de la novela mexicana de la Revolución" by Guillermo Rojas, proposes to prove how Chicano prose is influenced, consciously or unconsciously, by novelistic trends found in the novel of the Mexican Revolution. After listing certain characteristics, citing Beryl J. M. McManus, Rojas proceeds to apply them accordingly to Tomás Rivera's . . . *Y no se lo tragó la tierra,* Rolando Hinojosa's *Estampas del valle y otras obras* and Miguel Méndez' *Peregrinos de Aztlán.* "Satire: Techniques and Devices in Luis Valdez' 'Las dos caras del patroncito'" by Nasario García examines satire in one specific *acto* of El Teatro Campesino: ". . . it is a form of criticism . . . Satire . . . brings to light what is wrong with someone or something, not what is good or moral, but it also engenders entertainment." (p. 66) García offers a clear, concise analysis with a division into four sections; however, study lacks a final conclusion.

Vol. 2, No. 1: Features poetry selections by don Florencio Trujillo, a *curandero* and public figure in northern New Mexico during the early part of this century. Basically *romance* in form with regionalisms, reveals personal experiences and his associations with local friends. "On the Day I Was Born," a short story by José Armas symbolically alludes to a young Chicano's first encounter with bigotry in his milieu. Patricio Paiz' free verse selections pose a series of questions regarding Chicano's second-class status for being the burden of U.S. labor force and Vietnam casualties. He ingeniously incorporates coined phrases, giving his poetry a free-flowing, ironic quality. Also included is "Esposo ingrato," a ballad written in 1904 by José Manuel Arellano.

Vol. 2, No. 2: "Buzzardville," a short dramatic satire by Carlos Morton deals with Chicano and red-neck confrontations. Pungent exaggerations are the tools for mockery and the absurd. In his critical study titled "Más alla del grito: Poesía engagée chicana," Tino Villanueva differentiates between "social poetry" and "engagée poetry," thus applying criteria of the latter to examine Chicano protest poetry. The term "engagée" seems unnecessary when Spanish already offers an adequate and perfectly intelligible expression: "comprometida." Finally, Juan Bruce-Novoa and Carlos May-Gamboa report on events in the Quinto Festival de Teatro held in Mexico City.

Their comments revolve around the impression made by Chicano theatre before Latin American audiences and the discussions that arose.

Vol. 2, No. 3: A special issue on *la mujer chicana* containing all women writers. For example, includes short poetry selections by Betsy Tapia, Ximena, Teresa Armijo and Beverly Sánchez Padilla, plus short fiction by Guadalupe Valdés-Fallis and Rosalie Otero Peralta. Free verse adds to the poetry's personal nature, expressing intimate thoughts and desires. Betty Tapia's mellow poetic voice contemplates love and a woman's needs. Ximena develops themes around envy and the oneness of love. Teresa Armijo reminisces about a deceased friend and reflects on loneliness, unhappiness and pollution. The outstanding feature in Beverly Sánchez Padilla's poetry is its open, feminine eroticism. Guadalupe Valdés-Fallis in "Recuerdo" portrays the anguish of a mother whose security depends on her daughter's future relationship, although unwanted, with a "viejo verde" (dirty old man). Rosalie Peralta's "Las dos hermanas" presents a young girl who observes the interactions between her two aunts and the infidelity of her uncle.

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El Cuaderno. Dixon, New Mexico: Academia de la Nueva Raza. Vol. 1, No. 1- (1971-).

A community oriented journal which examines Chicano history, literature and philosophies. Proposes to build a reservoir of intellectual resources for the promotion of ideas and ideologies harmonious with Chicano values. In accordance with its goals, features writings of all genres, placing much emphasis on tapping oral traditions and folk history in order to create a total picture of Chicano past and present.

Vol. 1, No. 1: Poetry selections by María Mondragón give a religious overtone to the social awakening and cultural makeup of the Chicano. Considers the Chicana to be the synthesis of Eve and Christ-like figures: "I am the bearer / of an adobe cross / and the mother of LA RAZA COSMICA." (p. 22) Cleofes Vigil's fable "El carbonero" moralizes about the evils of greed. A coal miner makes a pact with Death, bringing to mind the Faust tradition.

Vol. 2, No. 1: In his short story "Chicanos norteños," Estevan Arellano presents the dilemma of high school dropouts who confront the difficulties of employment after being in the military. Heavy criticism is directed at the Catholic Church, corrupt "políticos," and toward the Chicano with a superiority complex. In "El fletero y el ranchero," Cleofes Vigil offers an account on the humorous relationship between two old friends. Alberto J. Lovato's book review of Ricardo Sánchez' *Canto y grito mi liberación* concentrates on biographical notes and the directness of the graffiti style. The literary comments are overshadowed by his editorializing. Poetry by E. A. Mares describes personal hopes and unattainable desires. José María "Chema" Saenz' poems are reflections about love. Heriberto Terán's nonconformist spirit expresses fine protest poetry with a tone of sorrow and hope for a better future.

Vol. 3, No. 1: Includes "You Can't Drive to Aztlán" by Edward Tafoya, a humorous but sad episode describing the dreams of a young man on probation whose plans of escape are stifled by his truck running out of gas. Estevan Arellano presents a chapter from *Inocencio: Ni siembra ni escarda y siempre se come el mejor elote,* a forthcoming picaresque novel. Early poetry by Frank Luján describes the hardships as a railroad worker during the 1930's and his worries as a soldier in World War II. Also includes short poems by Consuelo Pacheco, Alberto Lovato and María Márquez Off.

Vol. 4, No. 1: A short story by Sabino Reyes entitled "Me pregunto" presents an author-protagonist who rediscovers happiness and meaning in his life through a love affair with an old school companion. Estevan Arellano's "Cuentos de café y tortilla" are three short stories depicting one central theme: the impersonal way of life that modern technical society has imposed on a small community that was once ruled by communal law. José Martínez offers his version of "Juan Ladrón," a story of oral history in which a peon's son becomes rich through thievery and the use of his wit. Of special interest here are the chapters from *La historia de un caminante o sea Gervacio y Aurora,* an early romantic novel written by Manuel M. Salazar in 1881. A nineteenth century ballad by Manuel Arellano pays homage to Manuel M. Salazar. Also includes nature poetry by Leo Romero, a homage to Ricardo Sánchez by Juan Bruce-Novoa, Estevan Arellano and Enrique Lamadrid's death themes, a homage to Antonio Machado by E. A. Mares, and other short selections by Leroy Quintana, Enrique Lamadrid, and Denise Elia Chávez.

El Grito: Journal of Contemporary Mexican American Thought. Quarterly Journal. Berkeley, California: Quinto Sol Publications, Inc. Vol. 1, No. 1-Yr. 7, Bk. 4 (1967-1974).

The first serious journal to compile, promote and diffuse Chicano art forms, literature and thought. Revolutionized the scope of American journals by providing an independent forum for artistic and scholarly expression by Chicano authors who reflect Chicano experiences from a Chicano perspective. Together the issues contain the most representative selections of any journal or anthology up to 1974.

Vol. 1, No. 1: This first issue is important because it introduces the basic format for subsequent issues which include samples from diverse genres and art forms. In "Martín," Nick C. Vaca develops a character analysis.

Vol. 1, No. 2: Octavio I. Romano's "Goodbye Revolution-Hello Slum," a poetic essay or short story, describes a people's historical trajectory, while criticizing with the purpose of demythicizing cultural stereotypes. Also includes short poems by John J. Martínez and J. Philip Jiménez.

Vol. 1, No. 3: Offers an interesting fictional account on Reies Tijerina's activities in New Mexico titled "The Coming of Zamora" by Philip D. Ortego. José Angel Gutiérrez' poetry declares a cultural pride; Josué M. González writes a poem filled with sarcasm.

Vol. 1, No. 4: Alberto Villareal's poem professes using love as a weapon against inhumanity.

Vol. 2, No. 1: Alurista and his poetry, who together revolutionized conventional poetics, are introduced to a massive reading public for the first time. Definitely represents a significant landmark in the evolutionary process of Chicano poetry. In his short story, Silvio Villavicencio utilizes multiple narrative points of view simultaneously.

Vol. 2, No. 2: Introduces Miguel Méndez M. through his short story "Tata Casehua" whose unique metaphorical-baroque style of Yaqui magical realism and symbolism further strengthens the renaissance of indigenous spirituality into a Chicano literary form. Silvio Villavicencio writes a short story with an existential concern regarding mirrors, the act of being and becoming. Miguel Ponce expresses a rebirth in "Tenochtitlan." Rudy Espinosa creates a sensitive parable with an indigenous tone in "Little Eagle and the Rainbow."

Vol. 2, No. 4: Here appears an excellent article, "The Mexican in Fact, Fiction and Folklore," by Francisco Armando Ríos, who traces stereotypes in the three mentioned areas, providing concrete examples from the nineteenth century and more recent times. Georgia M. Cobos includes some of her poetry dealing with the mother theme and pride. Clara B. Lefler contributes poems regarding cultural roots and shows signs of Alurista's influence.

Vol. 3, No. 1: Includes various poets: Rafael Jesús González captures heritage symbols and pictures Chicano scenes; Ernie Padilla resorts to short, rhythmic verses to express flashes of lyricism; Tomás Rivera gives poetic accounts of American society's effects on his small world and reminisces about childhood events.

Vol. 3, No. 2: Rudy Espinoza constructs a short story based on a supposed true *pinto* situation. Also introduces Ricardo Sánchez and his powerful poetry which proved to have an impact on Movimiento expression. Includes four selections from Gustavo Segade's San Diego State class in Advanced Composition for Native Speakers. In addition, Jorge Alvarez poeticizes parents, an autobiography and the *huelga.* Miguel Ponce praises the Mexican cuisine in "Canción a la comida mexicana." Octavio I. Romano's contribution is a three-act play which exaggerates characters' personalities with the purpose of satirizing administrative opportunism by Anglos in Chicano programs.

Vol. 3, No. 3: Presents Ronald Arias' fantasy and taste for the make-believe in his short story "El mago." Frederick H. Candelaria's poetry focuses on border incidents. Francisco O. Burruel writes in the quartet tradition about exotic Oriental topics. Herminio Ríos offers an incisive and critical book review on Richard Vasquez' *Chicano.*

Vol. 3, No. 4: Expands literary possibilities with the style and approach of four promising authors: Jesús Maldonado's barrio version of Red Riding Hood; J. L. Navarro's brothel meeting between a curious man and a supposed virgin; Francisco

O. Burruel's dramatic dialogue between Cuco Rocha (a cockroach) and Captain White, discussing Cuco's social function which perhaps serves as a likely prelude to Oscar Zeta Acosta's *The Revolt of the Cockroach People;* and Sergio Elizondo's innovative epic poem, *Perros y antiperros.* Nick C. Vaca composes a pungent book review on Frank Bonham's *Viva Chicano.*

Vol. 4, No. 2: This issue concentrates heavily on literary selections, besides presenting the first Annual Quinto Sol National Chicano Literary Award winner, Tomás Rivera, for his work . . . *Y no se lo tragó la tierra.* Also includes numerous experimental poems and short stories by an array of authors.

Vol. 4, No. 3: Half of the contents are on theatre: Estela Portillo de Trambley's "The Day of the Swallows" in which she develops unconventional female characters, especially Josefa who resembles a Doña Perfecta matriarch model; Mauro Chávez' "The Last Day of Class" involves a diabolic and absurd semantics class scene where a grape is the object of salvation; and a short dialogue of rich barrio humor called "El milagrucho" by Raquel Moreno.

Vol. 5, No. 1: Includes a wide range of Nahuatl and nineteenth century poetry as possible antecedents for today's writings; plus many contemporary examples of prose and poetry by Tino Villanueva, Octavio I. Romano-V., Juan Antonio García, Jorge Alvarez, etc. For the first time, there are poetic calligrams by Raymond Padilla.

Vol. 5, No. 3: Issue is principally dedicated to the most recent trends in contemporary prose. Rudolfo A. Anaya, the second Annual Quinto Sol National Chicano Literary Award winner, is applauded for his impressive novel, *Bless Me, Ultima.* A series of new writers come to be known: Rolando Hinojosa's taste for recollecting barrio situations through the small incident; José A. Torres' moralistic short story in passing popular knowledge from one generation to another; Thelma T. Reyna's moving story about two parallel and dependent lives, an old man and a grapevine; Alfredo de la Torre's contrasting tone between gaining a loved one, a woman, and realizing the loss of others, especially his grandparents; Francisco Jiménez' fine ability to create empathy through tender tragedy in poor people's misgivings.

Vol. 6, No. 3: Virtually half of the issue is devoted to new Chicano *corridos* as oral tradition of collective struggles. P. Galindo invents a "Devil's Dictionary," Chicano *picardía* in the form of witty *greguerías.* This issue also contains *haikus* by various children and a play on words called "Crapulario" by Juan Rodríguez. Eduardo A. Valdez in "Café" depicts an existentialist as he is distracted by two other's conversations. Miguel Guerrero composes an ironic fairy tale about a "Little Guy" who is destined to become king. J. L. Navarro writes a hallucinogenic narration filled with free association and internal monologues about an advertising copywriter who escapes his immediate world temporarily with the aid of marijuana. Highly contemplative, lyrical poems are by Rafael Jesús González, Ernie Padilla and Juan G. Guevara.

Vol. 6, No. 4: More examples of quality writings appear: Rolando Hinojosa-S., winner of the third Premio Quinto Sol Literary Award in 1972 for his *Estampas del valle y otras obras*, captures barrio characters and incidents with vitality and affection; Richard García, a widely traveled poet, reflects surrealistic internationalism and also writes poetry for children with easy-to-remember alliterations; José A. Torres produces readable moralism for all ages in *Cachito mío;* Luis Javier Rodríguez tends toward the urban experience in "Barrio expression;" Estela Portillo reveals new questioned social roles for the woman in going against conventional expectations; finally, José Luis Navarro, in a selection from his book titled *Blue Day on Mainstreet*, incorporates a wide range of universal concerns such as human degeneration, social realism and surrealism.

Yr. 7, Bk. 1: The whole issue is dedicated to the creative voice of the Chicana. A unique approach to encompass an important expression that is asserting itself within Chicano literature. Once again, expressive horizons are expanded to openly include the *carnala* as an integral part of an artistic process. For example, Estela Portillo's philosophical play puts various power figures from history on stage; Ramona González' short stories focus on past and present barrio customs, telling them nostalgically and with affection; Minerva López Caples' fiction philosophizes through an anecdote how there is no future without a past; Socorro Jáuregui's story about a child being illegitimate but proud. Also included are poetry selections from various female poets: most are universal or lyrical but Lorenza Calvillo Schmidt's stands out for its confessional tone.

Yr. 7, Bk. 2: An ambitious bibliography reveals every conceivable individual work of drama, prose and poetry published anywhere and wherever found.

Yr. 7, Bk. 3: This issue takes a strange direction despite some respectable selections. Contains many mediocre examples; besides, reflects signs of nepotism on the part of the editors. Calligrams are generally well done, but these and general layout sacrifice content for form.

Yr. 7, Bk. 4: Presents significant dramatic endeavors by three artists: Carlos Morton "... actualizes Judeo-Christian mythology in terms of contemporary experience" (p. 6) by making Adam, Eve, God, Serpent, and Death use barrio talk while re-evaluating the relationship between the five; Alfonso C. Hernández writes in the tradition of the Theatre of the Absurd, filled more with stage directions than actual dialogue; Alurista follows the *auto sacramental* tradition through the use of Aztec allegorical figures, invented Carlos Fuentes' characters (Pepsicóatl and Cocacóatl), indigenous values systems (dualities) and Amerindian aspirations for a new rebirth.

"i do not ask for freedom
i am freedom" -ALURISTA

Grito del Sol: A Chicano Quarterly. Quarterly Journal. Berkeley, California: Tonatiuh Internation, Inc. Yr. 1, Bk. 1-(1976-).

With this quarterly, Octavio I. Romano-V. as editor makes a comeback after having worked with *El Grito*. Proposes to be literary in scope by publishing and fostering new Chicano writings.

Yr. 1, Bk. 1 ("Canto de Aztlán"): Ramón Emiliano's "A saga of Aztlán" poetically creates a symbolic founding of Aztlán city by the Aztecs and their later exodus to Tenochtitlan. Fuses Mexicans and Chicanos into one: "separate and yet forever wed." (p. 22) In their sketchy article, "Literatura chicana," Lino and Ricardo Landy offer suggestions (mostly linguistic) which in turn try to define and establish limits for Chicano literature. According to the excerpts from his forthcoming book, *Nambé-Year One*, Orlando Romero recreates an atmosphere of magical realism while centering around the daily experiences of a young boy in northern New Mexico. Estela Portillo Trambley's "Recast," taken from her collection titled *Rain of Scorpions*, portrays the development of a Chicano "tyranosaurous," driven by the urge for power. "Pelón drops out," part of Celso A. De Casas' unpublished book, contains humorous episodes of a college dropout's first day as an apprentice mason. In "The Scientist," Octavio I. Romano satirizes about mental and health center and practitioners.

Yr. 1, Bk. 2 ("Canto de la peregrinación"): "Jamanegs" and "La chamaca Brava," two short plays by Lino and Ricardo Landy masterfully display Chicano *picardía* by blending various language types: code-switching and phonetic play on words. In "Zopilote," a short story about a prize fighter, Rodrigo Palacios Ochoa experiments with narrative techniques, mixing of languages and intermingling of realities. William Noriega's "A Dream" depicts a young boy dreaming about running away from home but awakens to the harsh realities of his barrio life. The selection titled "Manfly" by Alfonso G. Hernández is a violent almost grotesque scene filled with surrealistic imagery. "Un padre nuestro" by Sylvia Wood is a confessional-type poem with a *viejita* as the poetic voice who prays and reveals her good and bad deeds of the day also included is ""If It Weren't for the Honeysuckle . . .'" by Estela Portillo Trambley, which develops a conflict around the dichotomous relationship betwen man and woman. The female protagonist serves as the giver of order.

Yr. 1, Bk. 3 ("Canto de la invasión"): Features a chapter from *Below the Summit*, a forthcoming novel by Joseph V. Torres-Metzger, telling the story by Robby Lee Cross, a yeoman farmer, college student, part-time radio broadcaster, cutlery vendor with aspirations of becoming a preacher. Selection offers a humorous mockery of faith-healing revivals. Joe Olvera's "My Voice" presents experiences in New York from a first-person perspective which has a chaotic, stream-of-consciousness effect. Mediocre prose and poetry selections by Irene Bowie-Gutiérrez deal with a confrontation with fear and non-sensical pillow talk. Her better selections are "Lo mataron" and "Tres tiros en el aire." The first tells the story about the beginnings of a tragic and endless feud between two families; the second portrays a child's first encounter with death and her incomprehension of a military funeral. Carlos Morton's "El cuento de Pancho Diablo" is an allegorical *acto* satirizing the human condition. Tired of hell, the Devil escapes to Earth only to find that man has created a more sinister and suffering inferno than hell itself. "Cruel Profit," by Harry Gamboa, Jr., consists of a montage of sometimes absurd prosaic and poetic fragments that communicate an incoherent whole. In "La polvadera" by Silvia Wood, a first-person narrator reminisces about her childhood relationship with her prostitute but benevolent mother, but a lack of communication between the two eventually causes them to separate. Octaviano Romano's science fiction "Quasorp" inverts a situation in order to discuss the absurdity of earthlings for creating "things" that are capable of destroying their own world.

Revista Chicano-Riqueña. Quarterly Journal. Bloomington, Indiana: Research Center for the Language Sciences (Indiana University Northwest). Año 1, No. 1- (1973-).

A unique Midwestern quarterly which reflects combined efforts by Chicanos and Puerto Ricans. It aspires to promote the concept of cultural pluralism by expressing the differences and similarities between peoples. Primarily a literary forum, this journal covers all genres plus contains a special section on book reviews and critical studies. For our immediate purpose, annotations are only done on Chicano writers and related topics.

Año 1, No. 1: This first issue introduces the journal's objectives and general layout comprised of prose, poetry, essays and bibliographical notes on contributors. It is appropriate that the first literary piece is by Tomás Rivera because of the contemporary and universal content of his short story titled "Looking For Borges." Two anonymous characters discuss Borges in Borges' terms, that is, structuring all action according to a philosophical base, superimposing dreams within reality, and establishing a timeless eternal present. Rivera parodies Borges by having one of the characters become nauseous for some unknown reason, but we assume it to be from the effect of overphilosophizing. Nicolás Kanellos contributes an important finding from a 1927 Chicago newspaper in the form of a short story portraying two cultures as separate worlds when they meet. In the poetry section, Tino Villanueva expresses three distinct themes: the consequences of being a conquered people, images of sensuality, and urban alienation which impedes self-discovery. Tomás Rivera's poetry selections embody positive symbols of love and youth. Among the critical essays, Luis Leal offers an historical perspective to Chicano literature. He differentiates between "Mexican American" and "Chicano" literature. the former being more closely related to Mexican literary forms and traditions; the latter incorporating the same popular experience plus adding to it a spirit of rebellion. Although Leal's two-literature theory accurately captures the phenomena of the literature's change through history, the implication is that a total change in an artistic conscience merits a different label instead of recognizing that process as another step in a people's literary evolution.

Año 1, No. 2: A short play by the Teatro Desengaño del Pueblo presents the current phenomena created by the power structure in which two minority groups (Chicanos and Puerto Ricans) fight against each other for the left-overs. Rolando R. Hinojosa's autobiographical sketch, "E Pluribus Vitae," confesses his appreciation toward his father for bestowing him with many lives. In "Last Time Around" Alejandro Murguía exemplifies how Rubén Salazar's death could have been anybody else's. Includes poetry by Juan Rodríguez and Arturo Rosales. In a critical study, Pedro Bravo Elizondo discusses the nature of Chicano theatre and its relation to twentieth century world theatre movements. Elizondo also gives a brief and useful review of specific dramatic works. Luis Dávila contributes a short book review which concentrates on plot but alludes to the symbolic possibilities in *Bless Me, Ultima*.

Año 2, No. 1: In "The Interview" Ron Arias develops a parody of making an interview between two contrasting types of characters, winos and a college student. "Stoop Labor" also by Arias portrays a Chicano student trashman who works for a decadent sorority. Written in a direct, earthy style, "El Pete Fonseca" by Tomás Rivera relates the story of a suspicious *pachuco* vagabond who joins the migrant workers, falls in love with a recently abandoned woman, marries her and leaves her after the harvest season ends. Demonstrates Rivera's great ability to capture the dynamics of a situation while providing human dimension to different people's motives. Among the poetry selections are the following: Alurista's Chicano *haikus* which experiment more with form than content; Renato Rosaldo's eulogy to his son; Ricardo Vásquez' concern for memories, the challenge of death and the material significance of a wedding; Gerardo Sáenz' poetic message of political gods who declare peace while Juan simply remains buried in the distant jungle.

Año 2, No. 2: This issue contains numerous prose and poetry selections. In the prose section, Irene Bowie Gutiérrez creates an aura of ambiguity and vacillation through the excessive use of adverbial indicators and by leaving out names. "Little Frankie" by Miguel Méndez reveals a taste for gentle descriptions which prove to be more important than the actual plot. Another short fiction selection by Méndez, titled "Lluvia," is a poem in prose that describes the phenomena of rain. Salvador López narrates the story about a boy who is compelled to check out of school and work to help the family, being an initiation ritual to his becoming a man. Tino Villanueva experiments in "De sol a sol" with a stream of consciousness of a *viejita,* depicting her particular thought patterns and preoccupations. Poetry selections include the following: Leroy Quintana reminisces while accusing "marijuana" of seducing young men with illusions and regretting the effects of a modern world that has forgotten the simple things of living; Omar Salinas expresses his love for María and also mentions cultural differences with Armenians; Aristeo Brito laments the loss of the Aztec gods as supreme beings who provided definition for a people. Among the literary studies, Luis Leal analyzes Miguel Méndez' short story "Tata Casehua" in which he stresses the tone of hopelessness due to the threat the Yaqui people fear of disappearing. He points out the story's poetic quality whereby man and nature form a harmonious union. Two book reviews are related to Chicano material: Norma Alarcón McKesson simply describes the anthology by Luis Omar Salinas and Lillian Fraderman, *From the Barrio: A Chicano Anthology;* José B. Fernández has nothing but praise for *Aztlán: An Anthology of Mexican American Literature* which is edited by Luis Valdez and Stan Steiner.

Año 2, No. 3: Deals with folklore such as *corridos, piropos* and folk tales. Some are direct descendants of oral tradition and others revolve around contemporary themes. In "Las avispas," a dramatic adaptation of a folk tale, the Teatro Chicano de Austin emphasizes the need for Chicanos to organize. Aurora Aréchiga presents versions of "El perro y el hueso," "La oveja y el lobo," and "La llorona." Juan Rodríguez' minutely detailed review of *Peregrinos de Aztlán* by Miguel Méndez, mentions how the author's Third-World perspective is similar to that of David A. Siqueiros in his paintings of oppressed Mexico. Rodríguez critically discusses characterization, theme, structure, style, language, humor, etc.

Año 3, No. 1: This issue is mainly dedicated to poetry but has a short story by Frank Pino that stays on the surface. Poetry selections are by Frank Pino who nostalgically recalls an old man from the country; David M. Herrera writes about Movement concerns, especially with reference to a loss of direction among professional Chicanos and to the need for overcoming obstacles; Lorna Dee Cervantes contributes excellent confessional poems from a warm, female perspective. In "Metaphysical Anxiety and the Existence of God in Contemporary Chicano Fiction," Guadalupe Valdés Fallis accomplishes multiple objectives: proves how Chicano literature is not strictly political in scope and how it forms part of universal expression in posing basic existential questions concerning God. She supports her accurate focus with dealings on *Pocho, Bless Me, Ultima* and . . . *Y no se lo tragó la tierra.* Finally, Teresinha Alves Pereira summarizes a series of aspects on Rolando Hinojosa's *Estampas del valle y otras obras.* Her comments regarding a "narrative-in-movement" presents a topic worth studying further, but she mistakenly classifies Hinojosa's style as fitting within the socialist realism mode.

Año 3, No. 2: Principally devoted to Chicana poetry, the selections are representative of some of the better poetry written by women. Rina Rocha's best poem wonders about her inherited similarity to her father. Angela de Hoyos captures the emptiness and sterility of the modern world. Ana Castillo Rivera admires her mother's lasting strength. Grace M. Bearse reviews *Literatura chicana: Texto y contexto* by summarizing its contents and proposes a critical view of the anthology's ambitious but faulty pretensions.

Año 3, No. 3: Contains the following prose and poetry selections: "Donde está la onda" by Juan Rodríguez is a conglomerate of coined phrases and songs in an experimental failure; in "Civilización y barbarie" Rodríguez makes a valuable existential comment by recalling old afternoons; "La última carta" by Rodríguez is about a dead man writing his mother asking her to say goodbye to the country for him; Abelardo Valdez' short story deals with the changing of times when the beloved die. Poems by Juan Gómez-Quiñones come from his book *5th and Grande Vista;* they reflect aspects of his total experience derived from an important person in his life, his sense of hope and an abstract thought inspired by a place. Erlinda Gonzales reconstructs images from her family's past by using interrelated fragments. José Almeida personifies a Guatemalan lake with animal characteristics. Teresinha Alves Pereira interviews Tino Villanueva in which she emphasizes biographical notes, the definition of a Chicano poet and Chicano literature, opinions on which authors are the most important, the literature's international acknowledgement and whether a Chicano writer should be committed politically. Arthur Ramírez reviews the two novels by Oscar Zeta Acosta, *The Autobiography of a Brown Buffalo* and *The Revolt of the Cockroach People,* comparing him to Don Diego de Torres Villarroel, a Spanish writer from the 18th century who followed the picaresque novel tradition. The critic contributes many valuable observations and points of contact with the mentioned literary tradition.

Año 3, No. 4: Primarily devoted to some aspect of Chicano literature. Ron Arias' short story "A House on the Island" is about a Chicana poetry teacher who makes excuses in order to seduce her students. As in *The Road to Tamazunchale,* Arias again combines imagination and fantasy in "The Story Machine" where a mysterious man, with a fortune-telling tape recorder and a green dog, becomes the center of attention. In his *relatos,* Arthur Ramírez depicts three distinct Chicano realities: "Among the Not-So-Valiant" centers around deserters of World War II; "The Secret" tells about an old man who, on his death bed, leaves the narrator the secret to protect families from evil; and in "Chano" we encounter a pacifist who turned revolutionary to combat atrocities committed against *la Raza.* Poetry selections from Carlos Zamora reflect his ability to use play on words and irony plus to ennoble the common incident. Short poems by Angela de Hoyos poeticizes an ethnic ideology. Two *romances* by Mario M. Benítez deal with identity and imposed segregation between Chicanos and Anglos, living and dead. Jorge Huerta's "Where Are Our Chicano Playwrights?" compares the *acto* with "realistic plays." In "El teatro 'chicano' de Alves Pereira," Juan Bruce-Novoa discusses Chicano theatre elements in the Brazilian playwright's dramatic works. Sam L. Slick's article titled "The Chicano in *Los motivos de Cain"* studies the interpretation given the Chicano by the Mexican novelist José Revueltas.

Año 4, No. 1: Rolando Hinojosa-Smith continues the *estampa* tradition in his own short fiction selections where he interjects more conflict than was evident in *Estampas del valle y otras obras.* John García's short story, "Rain curtain," presents an afternoon adventure which is interrupted by circumstances and rain. In an untitled story, María Aguirre relates the miracle of her father-in-law's recovery. This issue also introduces various other poets: Omar Salinas mixes incongruous elements in order to create a general impression, sometimes social, other times merely abstract; Nasario García alludes poetically to the cruelty of a neighbor toward his children; Lorenza Schmidt gives an account of what it means to be Chicana within a dominant society that likes labels; Sergio Elizondo contributes fine, lyrical poetry inspired by women in which he resorts to traditional rhyme with success. Daniel Testa's critical study "Alurista: Three Attitudes Toward Love in His Poetry" proposes to see Alurista's poetry as an essential expression of love which can be classified into three areas: 1) acceptance and rejection, 2) recuperation and re-discovery of Chicano roots and 3) projection.

LITERATURA CHICANESCA

Overleaf artwork by

Dino Carlo Candelaria

LITERATURA CHICANESCA

Bonham, Frank. *Viva Chicano.* New York: Del Publishing Co., Inc., 1970.

A novel of the urban downtrodden based on actual research. Recreates the fugitive and trouble-filled life of Joaquín (Keeny) Durán, a juvenile from Dogtown, an East L.A. barrio. Treating the protagonist as an antihero archetype, Bonham penetrates the perilous world of juvenile delinquency, filled with drugs, gangs, street fights, arrests, court trials, detention homes and jails. Uses the figure of Emiliano Zapata as an inspirational motif of cultural pride. Directed to the young reader. The narrative attempts a sympathetic portrayal, but contains many stereotypic elements. For example, implies that juvenile misdeeds are the basic result of faulty home life without expounding on external environmental factors. Story is simply too shallow; barely scratches the surface of a possibly convincing Chicano content. Besides, makes some poor representations: dialogue rarely mirrors barrio lexicon with verisimilitude. Readable but unpersuasive.

Cox, William. *Chicano Cruz.* New York: Bantan Books, Inc., 1972.

Contrary to its title, this novel is about baseball more than about Chicanos. The most developed character, Mando Cruz, is only one-fourth of a collective protagonist consisting of four baseball players. Directed to a young reader, plot involves the hardships faced by youth of different ethnic backgrounds enroute to becoming major league players. Although racial coexistence is emphasized, at times seems to be propaganda for Americanization. Mando Cruz' *chicanismo* matters more as a mere title rather than as a central issue. For example, Movement allusions are negative. Ricky Cruz, Mando's brother, an activist Brown Beret, is referred to as a nonfunctional *bato loco* who wants everything overnight. Regarding style, Spanish words are sprinkled occasionally so as to support the paper maché Chicano content. Published during the period when Chicano activism was at its peak, novel appears to be an opportunistic attempt to attract reader's interest through the title.

Nelson, Eugene. *The Bracero.* Berkeley, California: Thorp Springs Press, 1972.

Narrated from an omniscient point of view, author relates sympathetically the sufferings and hardships of a young Mexican trying to become a *bracero.* After conquering seemingly endless obstacles in Mexico, he finally obtains entrance into the U.S., only to be rejected by border officials because of a tuburcular condition. Disillusioned and spiritually defeated, he begins the long odyssey back. His tragedy is completed midway in his return journey as he lies down to sleep and await death. Characterization simply stays on the surface. Story documents a human epic but is not convincing as a novelistic accomplishment.

Nichols, John. *The Milagro Beanfield War.* New York: Random House, Inc., 1976.

Perhaps the most convincing *chicanesca* novel. Written after Nichols studied his subject matter extensively, thus capturing local color, customs, legends, beliefs and geographical particularities with the insight of a keen eye. Situated in a fictitious northern New Mexican community (Milagro), this novel exposes a people's endless struggle against outside special-interest groups for land, water and grazing rights. Deprived of irrigation rights some thirty five years ago due to a political swindle known as the 1935 Interstate Water Compact, the farmland surrounding Milagro had literally become a barren wasteland, creating the situation of subsistence living. The character of the valley is radically changed when one day José Mondragón proceeds to defy the existing norm by watering his property — an incidental but symbolic act that catalyzes to unite the people and marks the beginning of what is to be the Milagro Beanfield War. The plot of conflict is well balanced with interspersed ingredients of humor, fantasy, unordinary realities, incongruent incidents, immortal characters, inexplicably compulsive personalities, and others similar to the ambient found in Gabriel García Márquez' *Cien años de soledad.* A third-person omniscient narrator successfully develops characters as beings of flesh-and-blood; even their names reflect a regional taste: Amarante, Onofre, Cleofas, Bernabé, Tranquilino, Melitón. Written in standard English, the use of Spanish is limited to occasional stock phrases. Makes entertaining reading and proposes a good example for non-Chicanos to follow.

Waters, Frank. *People of the Valley.* Chicago: The Swallow Press, Inc., 1941.

Set in northern New Mexico, tells the story about a domineering *curandera* driven by customs and superstitions, and the history of the valley people. Mainly reflecting the nineteenth century, deals with many early traditions (i.e., *penitentes,* communal life styles, etc.) while the people struggle against a series of forces such as the Church, government, nature and Anglo "progress." Uses a traditional third-person narration with uni-dimensional characters. Its value lies in its treatment of New Mexican culture and history.

GLOSSARY

acto — a short self-contained theatrical performance.

aesthetics — the theory of the fine arts and a sensitivity toward them. The science or branch of philosophy that deals with beauty and the doctrines of taste in literature.

albures - witty sayings such as using play on words.

Amerindia — originally an anthropological term, now used by Chicanos to refer to an Indian America as one continental nation.

anti-heroe — a person not generally considered a hero in literature but who serves as one in order to elevate or focus on that social sector.

antithesis — an opposition or contrast to another idea; a contrary position.

architectonic novel — a definite detour from a traditional novel, it fuses time and space through ingenious structural techniques such as a juxtaposition of diverse types of narrations. Its essential feature is neither thematic nor stylistic but structural because its goal lies in the evocation of the illusion of a spatial entity.

archetype — a person, place or thing that represents a pattern or model from which all similar things are made. For example, the archetype of the mother.

ars poética — an expression borrowed from Latin with reference to an author's particular concept of literature; literally means the art of poetry.

auto sacramental — a short dramatic composition of allegorical dimensions based usually on human condition. Essentially Spanish in origin.

Aztlán — the spiritual nation for the Chicano, mainly the Southwest.

baroque — a style of art found in literature, architecture, philosophy, characterized by profused adornments; views beauty as a complex whole; tends to be more descriptive in detail rather than focusing on action; depends on precision and not directness.

barrio — a neighborhood with its own identity as a semi-community, but does not have the same connotation as ghetto.

bato loco — a highly individualized barrio dude who is unpredictable and generally spontaneous ("crazy" in a casual context).

binary imagery — especially found in bilingual or interlingual expression, refers to unusual imagery that transcends monolingual limitations, thus creating new linguistic realities.

bracero — a Mexican who has legally come to the United States to work as a farmhand.

calligrams — an experimental poetic technique of making figures with words.

caló — a language of pachuco invention, usually metaphorical, overly creative, almost baroque.

carnal(a) — term used by Chicanos and Chicanas to refer to "brother" and "sister," either as part of the immediate family or in the spiritual-social Movement sense.

carnalismo — a sense of brotherhood Chicano-style; a socio-spiritual bond.

castizo — used here in relation to language: refers to supposed refined standard Spanish.

catharsis — in literature, the act of becoming cleansed or purified after witnessing a theatrical performance.

GLOSSARY

chicanismo — a concept of life style or a system of values which provide a platform of survival.

chicanismos — expressions particular to Chicanos (bilingual, interlingual, binary imagery, invented words, etc.).

chicanizar — a verb which means to present something from a Chicano perspective.

chingón — a super macho-type figure.

collage — a kind of surrealistic art in which pieces of newspaper, cloth, and other objects are pasted together in an apparently incongruous relationship, but nevertheless manage to suggest a total effect.

compadrazgo — a form of kinship or family ties when a man becomes the God-parent of someone else's child; implies full confidence, trust and reliance.

concientización — the act of becoming aware, especially in socio-political terms.

corrido — a ballad of popular origin.

costumbrismo — a literary tradition focusing on customs of a certain region.

counterpoint — a term borrowed from music which meant a melody accompanying another melody note for note, but in literature applies to two elements in a symbolic opposition.

critical realism — the portrayal of reality in which its different components combine in themselves to offer a critical statement on a specific issue of human condition. These components speak for themselves.

cultural determinism — denotes the concept that people's faults are determined inherently by their culture.

curandera(o) — popularly designated as a healer who has unknown supernatural powers because of his/her knowledge of herbs.

demythicize — to break down established myths which are considered true.

dénouement — final outcome in a story or play.

desmadres — the inner outpouring of anger, anguish or any other intense feeling.

dialectics — the method of logic used by Hegel and adapted by Marx to his materialist philosophy. Based on the concept of the contradiction of opposites (thesis and antithesis) and their continual resolution (synthesis).

dichos — sayings, proverbs.

Dostoyevski, Fedor — Russian novelist (1821-1881) who wrote intense novels of psychological anguish. His works are literary devices with which to penetrate human truths and suffering.

double-edged symbolism — symbolism that can easily be applied to two different circumstances or levels, for example, "Los vendidos" by Luis Valdez.

engagée poetry (or comprometida-committed)— a direct combative, social spirit with a socio-political end in protest which avoids subtleties.

entremés — a very short theatrical piece of a comic nature meant to be performed between acts of major plays.

estampa — an incisive flash of popular reality such as in *Estampas del valle* by Rolando Hinojosa-Smith.

eterno retorno — the concept of returning to one's origins; completing a cycle.

existentialism — a philosophy that emphasizes man looking at his own existence (instead of God) as a central focus in life. Man realizes that he cannot depend on anyone but himself. Meaning is sought inward in the self.

Faulkner, William — North American novelist (1897-1962), a master of the live chronicle through the use of the stream-of-consciousness style of writing.

flashbacks — a literary technique of narrating whereby the narrator recreates a situation in the past, thus providing perspective and contrast, or the stage for a cause-and-effect relationship.

flat characterization — the development of characters which never penetrates the inner being but remains on the surface to depict types instead of complex human beings.

floricanto — a Nahuatl aesthetic concept of art through the duality idea of flower and song (flower being temporary natural beauty; song being a melody that is eternally precious because it recreates original experience).

Fuentes, Carlos — Mexican essayist and novelist (1928-) who is known for his experimental endeavors in the novel and his scrutinizing essays. His main preoccupation is Mexico's identity and its respective meaning which he developed in *La región más transparente* and *La muerte de Artemio Cruz.*

Guzmán, Martín Luis — Mexican reporter and novelist (1887-) who is known for his novelistic reconstruction of events and leaders from the Mexican Revolution. Adept at mixing historical facts with fictional techniques, especially in *El águila y la serpiente.*

haiku — a form of Japanese poetry which capsulizes a thought or an image with a minimum number of verses (usually three).

hermandad — brotherhood.

iconoclast — one who does not consider anything sacred; attacks cherished beliefs and traditions.

imagery — the poetic system of images used by an author; lively descriptions which impress the images of things on the mind.

interior monologue — the act of expressing what one is thinking to oneself. Records the internal emotional experience of the character.

Joyce, James — Irish author (1882-1941) who has greatly influenced contemporary novel techniques such as the use of interior monologues and stream-of-consciousness, especially within his masterpiece *Ulysses.*

juxtaposition — the literary technique of placing perspectives or actions side by side.

kaleidoscopic — referring here to multiple experiential arrangements.

Latin American Vanguard — a literary movement which began in 1920's to 1950's characterized by individual endeavors more than schools in which experimentation is the maximum goal.

low-rider — commonly found in barrios, represents a unique art form as a customized car with a lowered body and elaborate designs. May also refer to the driver.

magical realism — a vision of reality in which true and unbelievable events may be found in the same plane without seeming incongruous. Natural phenomena is closely associated to supernatural beliefs, thus creating a magical atmosphere.

marginal — the act of being left out, ignored or alienated from/by/in society.

messianic — related to Messiah or the belief that a chosen savior or liberator will come in the near future.

mestizaje — the process of people of different ethnic backgrounds mixing; melting pot in the Latin American sense; miscegination.

mestizo — a person of Indian and European blood; a half-breed with a positive meaning: the Chicano or La Raza.

montage — a derivative of art, in literature also refers to a process of making a composite picture by bringing together into a single composition a number of different narrations or parts of narrations and arranging these, as by superimposing one on another, so that they form a blended whole while remaining distinct. Especially used in cinematography by running a rapid sequence of very short scenes to show a rapid

GLOSSARY

succession of associated ideas or mental images. Out of the apparent chaos arises a total impression.

mysticism — a philosophical and religious doctrine which pursues perfection by having the soul unite with God as one spiritual body, thus finding the true sense of love.

mythic — referring to a basic human relationship (man-woman-child).

neologisms — the use of new invented words in language.

narration of multiple perspectives — when a story is narrated from various points of view so as to involve more perspectives.

naturalism — a philosophy of literature which claims to be a type of realism based on the principles and methods of a group of 19th-century writers such as Emile Zola, Gustave Flaubert and Guy de Maupassant, who believed that the writer should apply scientific objectivity in his observation and treatment of life. As a pseudo-science, it claimed to address itself to the "nature" of man; that is, that he is victim of himself and that natural forces are superior to him, no matter what his efforts are.

omniscient narrator — a narrator who knows everything about the characters (inside and out) and handles all aspects related to their lives.

pachuco — a Chicano dude from the barrio characterized by dress, his invented language, behavior and social clans.

parable — a short, simple story from which a moral lesson may be drawn.

paradox — a statement that seems contradictory or absurd but may actually contain a rational truth in itself that can be unraveled.

pastorela — a type of pastoral poem or short play in which the countryside and the country folk are exalted. Usually involves a debate between a shepherdess and her suitor, and wherein the girl's arguments normally prevail.

pathology — from medicine, deals with the nature of diseases, their causes and symptoms. In literature, refers to psycho-physical weaknesses in characters personality.

penitentes — a religious cult popular in northern New Mexico known for their penitent ceremonies and traditions during Lent.

pequeño-dios — meaning small god, refers to a classical concept in which the poet is believed to be nothing more than a medium of expression inspired from above.

personification — a literary technique in which inanimate objects or ideas are given human qualities, thus bringing that thing to life.

picardía — humorous mischievousness; also an approach to life through the extensive use of humorous elements.

picaresque novel — a chronicle, usually autobiographical, which presents the life story of a rogue engaged in menial tasks and existing more through his wits than his industry.

pícaro — in literature, refers to a rogue, generally an amoral low class character, who exists by being a social parasite and around whom social criticism can be derived.

pinto — a term used by Chicanos to refer to a prison inmate.

plastic imagery — images created through words that are identifiably visual, allowing a sensation that images become objects which can be molded or shaped.

pocho — originally a derogatory term used by Mexicans with reference to Chicanos supposedly claiming the latter's loss of Mexicanness.

Prometheus — Greek god of fire who was an initiator of the first human civilization.

racconto — a literary technique of placing a story within the main plot, often serving as a parallel, emphasis or an analogy to the main story.

GLOSSARY

Raza — literally meaning a race of people but used by Chicanos as a spiritual-cultural term to refer to other Chicanos or Latin Americans in emphasizing a common bond.

rebozo — shawl or muffler.

Renaissance of the Chicano — the idea of rebirth in which the Chicano has reaffirmed himself culturally in the contemporary world.

retablo — an altarpiece with religious figures which represent a story.

romance — a traditional Spanish ballad form characterized by an assonant rhyme scheme in paired verses and consisting of eight syllables.

Rulfo, Juan — Mexican novelist and short story writer (1918-) known for his experimentation with an apparently illogical narration. His literary reputation rests on his ability to radiograph (x-ray) a people and to invade the territory of death as a living thing.

sensorial imagery — images that are created by words that appeal to and stimulate the senses.

social realism — a critical approach to representing society whereby the author manifests a position before his novel and also tends to propose or imply solutions.

soliloquy — the act of talking to oneself in the theatre (being alone in that particular action).

stream-of-consciousness — a literary technique in narrating by having thoughts, feelings or perceptions flow without any apparent effort to organize them into coherent blocks of expression.

surrealism — an art and literary movement which tries to out-do what visual reality has to offer by using those things that are real, imaginary or irrational to create a supra-reality. Also known for portraying or interpreting the workings of the subconscious mind as manifested in dreams.

tecato — in the Chicano dialect means a heroin addict.

third person narrator — a narrator who expresses distance with his characters by referring to them as "he said" or "she saw." This narrator tends to be limited and usually stays on the surface in the development of his/her characters.

troubadour — a wandering, lyrical poet.

versimilitude — the quality of appearing to be real or true.

viejita — affectionately means a little, old lady.

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About the Authors . . .

Born in Mexico, *Francisco A. Lomelí* moved with his family to California in 1954 when he was seven. Reared in the San Diego area, he attended San Diego State University, taking a year off to study literature at the Universidad de Concepción in Chile, and returning to San Diego State to receive his BA in Spanish in 1971. With a Fulbright-Hays Grant, he studied for a year at the Universidad Nacional de Cuyo (Mendoza, Argentina), interviewing well established and promising young writers from which he based his Masters Thesis titled "Cuatro jóvenes escritores argentinos: Testigos de su tiempo y críticos del arte." After having completed his MA in 1974, he came to study at the University of New Mexico (Albuquerque, New Mexico) with a Ford Foundation Fellowship, where he is presently completing his doctoral work in Latin American Literature and teaching in the Department of Modern and Classical Languages. During his years at San Diego State, he worked for a high school bilingual program, was a member of MECHA (Movimiento Estudantil de Chicanos de Aztlan), and was involved with the Chicano Studies Publication Committee for the promotion of its literature. Along with the publication of this bibliography, Lomelí has published various critical studies on Latin American literature and collaborated with Gustavo Segade on a translation of a book by a young Argentine poet, Rodolfo Eduardo Braceli. He has also published poems in *Flor y canto II* and other journals.

Donaldo W. Urioste was born in Trinidad, Colorado in 1947. Raised in that area, he attended local schools graduating from the University of Colorado at Denver in 1970 with a BA in Spanish. Intensely involved in the Chicano Movement since 1969, he was a cofounder and active member of UMAS (United Mexican American Students) and was employed as academic counselor and part-time acting director for the Mexican American Educational Program in Denver from 1970 to 1974. While employed, he received his MA in Spanish and Latin American Literature at the University of Colorado in Boulder. In 1974 he moved with his wife and family to Albuquerque, New Mexico where he is presently working on a Ph.D. in Latin American and Chicano Literature at the University of New Mexico while teaching in the Department of Modern and Classical Languages. By collaborating with fellow graduate student, Francisco Lomelí, on this annotated and critical bibliography — the first major publication for both — Urioste and Lomelí can now be considered two upcoming young critics of Chicano Literature giving it credibility and stature. They are also contributors to *De Colores* Journal, currently working on an issue dedicated exclusively to Chicano literary criticism.

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